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NEW AND REVISED EDITION.



# SONGS OF HARVARD:

A COLLECTION OF

## College Songs and Gleees

AS SUNG BY

THE GLEE-CLUB AND STUDENTS

OF

HARVARD COLLEGE.

COMPILED BY

H. D. SLEEPER,

CLASS OF '89.

SIXTH EDITION.

CAMBRIDGE, MASS:

CHARLES W. SEVER,

University Bookstore.

1890.



Mus 560.11.3

✓



*Harvard College, Boston*

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By H. D. EVERETT

**University Press:**

JOHN WILSON AND SON, CAMBRIDGE.

TO THE  
MEMBERS OF THE  
HARVARD GLEE-CLUB,  
*PAST, PRESENT, AND FUTURE,*  
AND TO THE  
ALUMNI AND STUDENTS OF HARVARD UNIVERSITY,  
*This Collection of Songs*  
IS DEDICATED,  
IN THE SINCERE HOPE THAT IT MAY BE THE MEANS OF AWAKENING  
THROUGHOUT THE COLLEGE  
A GENUINE AND LASTING ENTHUSIASM  
FOR  
THE SONGS OF OLD HARVARD.



## NOTE.

**I**N presenting to the public the following new collection of College Songs, the Compilers would state that their object has been, not to produce an historically complete book of HARVARD SONGS, but merely to preserve, in a form accessible to all, such of them as are best and most recent.

The arrangements throughout the book are for male voices.

Much of whatever success the book may have will be due to the invaluable advice and assistance received from many past and present members of the GLEE CLUB.

H. D. SLEEPER.

H. D. EVERETT.

CAMBRIDGE, *Nov. 1, 1886.*



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# SONGS OF HARVARD.

## FAIR HARVARD.

*Andante.*

ARRANGED FOR MALE VOICES.

Musical score for the first system of 'Fair Harvard'. It features three staves: First Tenor (top), Second Tenor (middle), and Basses (bottom). The music is in 6/8 time and B-flat major. The lyrics are: 1 Fair Har-vard! thy sons to thy ju-bi-lee throng, And with bless-ings sur-ren-der thee

FIRST TENOR.  
1 Fair Har-vard! thy sons to thy ju-bi-lee throng, And with bless-ings sur-ren-der thee

SECOND TENOR.  
2 Fare-well! be thy des-ti-nies onward and bright! To thy children the lesson stil'

BASSES.

Musical score for the second system of 'Fair Harvard'. It features three staves: First Tenor (top), Second Tenor (middle), and Basses (bottom). The lyrics are: o'er, By these fes-ti-val rites, from the age that is past, To the age that is wait-ing be-give, With free-dom to think, and with patience to bear, And for right ev-er brave-ly to

o'er, By these fes-ti-val rites, from the age that is past, To the age that is wait-ing be-  
give, With free-dom to think, and with patience to bear, And for right ev-er brave-ly to

Musical score for the third system of 'Fair Harvard'. It features three staves: First Tenor (top), Second Tenor (middle), and Basses (bottom). The lyrics are: fore. O rel-ic and type of our an-ces-tors' worth, That has long kept their mem-o-ry live. Let not moss-cov-ered er-ror moor-thee at its side, As the world on truth's cur-rent glides

fore. O rel-ic and type of our an-ces-tors' worth, That has long kept their mem-o-ry  
live. Let not moss-cov-ered er-ror moor-thee at its side, As the world on truth's cur-rent glides

Musical score for the fourth system of 'Fair Harvard'. It features three staves: First Tenor (top), Second Tenor (middle), and Basses (bottom). The lyrics are: warm, First flow'r of their wil-der-ness! star of their night, Calm ris-ing thro' change and thro' storm! by; Be the her-ald of light, and the bearer of love, Till the stock of the Pur-i-tans die.

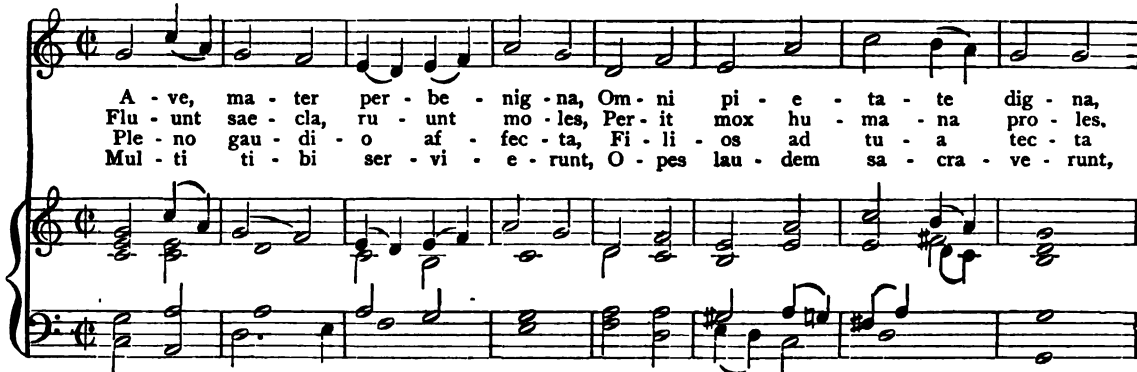
*rit.*  
warm, First flow'r of their wil-der-ness! star of their night, Calm ris-ing thro' change and thro' storm!  
by; Be the her-ald of light, and the bearer of love, Till the stock of the Pur-i-tans die.



## HYMN FOR COMMENCEMENT.

Words by JAMES BRADSTREET GREENOUGH.

Music by JOHN KNOWLES PAINE.

*Maestoso.* MELODY IN UNISON.


A - ve, ma - ter per - be - nig - na, Om - ni pi - e - ta - te dig - na,  
 Flu - unt sae - cla, ru - unt mo - les, Per - it mox hu - ma - na pro - les.  
 Ple - no gau - di - o af - fec - ta, Fi - li - os ad tu - a tec - ta  
 Mul - ti ti - bi ser - vi - e - runt, O - pes lau - dem sa - cra - ve - runt,



Nul - la ae - tas te ma - lig - na Den - te mor - det as - pe - ro.  
 Il - la au - tem, quae tu so - les La - bo - ra - re, per - ma - nent.  
 Re - de - un - tes nunc as - pec - ta Mu - tu - a lae - ti - ti - a.  
 A - te auc - ti te aux - e - runt Lar - ga par - si - mo - ni - a.



*cres.*  
 Cap - tas sem - per no - vas lau - des Ho - nes - ta - te sem - per gau - des,  
 Dis - ci - pli - na, quam tu - e - ris, Bo - nae ar - tes, quas tu se - ris,  
 Nec ob - li - vis - ce - ris mul - tos Cel - e - bra - tos aut oc - cul - tos,  
 Lau - dem et nos pa - ri - e - mus, Sap - i - en - ti - am co - le - mus,  
*cres.*



*ff*  
 Al - ti - o - ra sem - per au - des Ex - i - tu cum pros - pe - ro.  
 Ve - ri - tas, quam re - ve - re - ris, In ae - ter - num re - ma - nent.  
 Ac - res o - lim, nunc se - pul - tos, Sanc - ta cum maes - ti - ti - a.  
 Ti - bi sem - per nos de - de - mus Pu - ra sanc - ti - mo - ni - a.  
*ff*

# THE EDDYSTONE LIGHT.

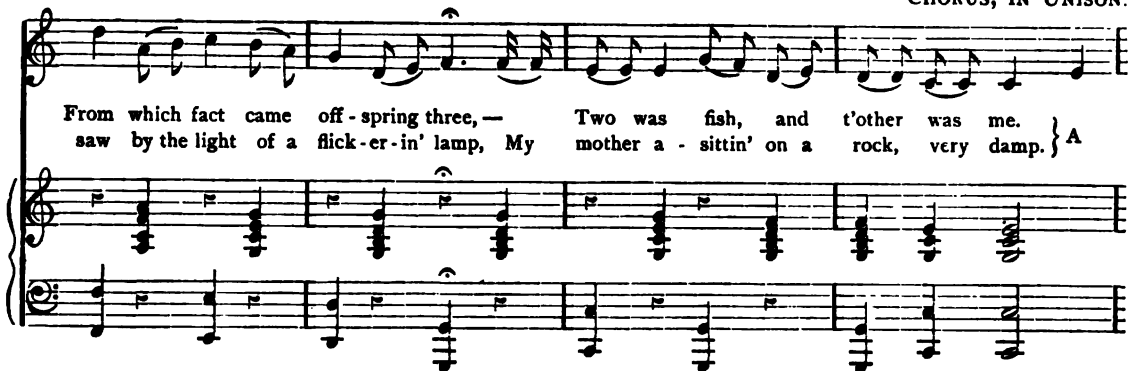
11

SOLO. *Slowly.*



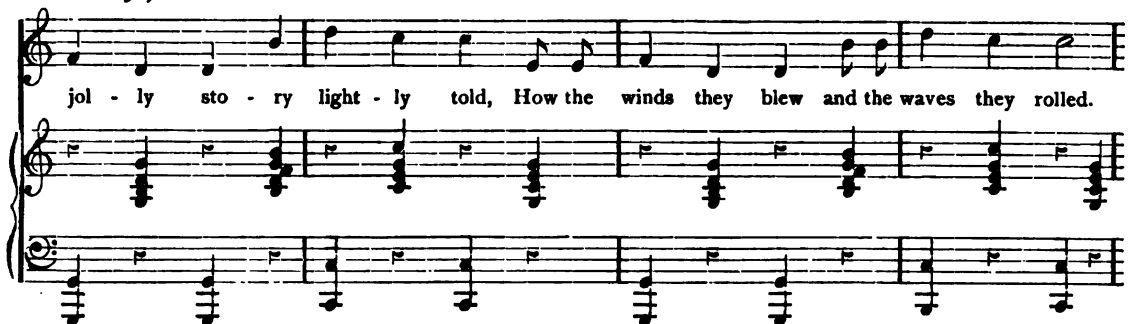
1 My father he kept the Eddy-stone light, And he mar - ried a mer - mi - ad one night;  
2 One night as I was a-trimmin' of the glim, And a hummin' the strain of an evenin'-hymn, I

CHORUS, IN UNISON.



From which fact came off - spring three, — Two was fish, and t'other was me.  
saw by the light of a flick - er - in' lamp, My mother a - sittin' on a rock, very damp. } A

*Very fast.*



jol - ly sto - ry light - ly told, How the winds they blew and the waves they rolled.



Down at the bottom of the deep blue sea You'll find the proof of my ve - rac - i - ty.

3 "Good evenin'!" says I. "How do you do?  
And how gets on my sisters two?"  
Says she, "Poor boy! it's an orphun you are,  
For you ain't got no sisters, nor yet no pa.

4 "Your father was wrecked with a couple of his pals,  
And digested by the can-ni-bals;  
One sister was served up in a dish,  
And the other was exhibited as talking-fish."

## WE WANT A DRINK.

IN UNISON.

1. We want a drink that's strong, We can - not stay here long; So  
 2. We think it's quite in place, And nei - ther low nor base, To

*2d time go to Yodel.*

let's be - gin, be - fore 't is late, The bowl to ag - i - tate.  
 fill the cup with liq - uor up; So do not wait for grace.

SOLO. ALL. SOLO. ALL.

Then come, Yes, yes! And drink, Yes, yes! Le-mon-ade? No, no! Shan-dy-gaff? No,

SHOUT.

D.C.

no! Champagne? YES, YES! Rum punch? YES, YES! Beer and ale, half - and - half.

# WE WANT A DRINK. — Concluded.

13

*Yodel.*

Ta la, ta la, ta la, ta la, ta la, ta la, ta la, ta la, ta la, ta la,

Zum, zum, zum, zum, zum, zum, zum, zum, zum, zum,

ta la, ta la, ta la, ta la, ta la, ta la, ta la, ta la la.

zum, zum, zum, zum, zum, zum, zum, zum, zum, zum, zum, ba!

## LULLABY.

Arranged for Male Chorus by A. ZANDER.

JOHANNES BRAHMS.

*With gentle animation.*

*pp* Lul - la - by and good-night! With ro - ses be - dight, With lil - ies o'er-spread, Is

*pp* Lul - la - by and good-night! With ro - ses be - dight, With lil - ies o'er-spread, Is

*pp* With ro - ses be - dight, Is

ba - by's wee bed. Lay thee down now and rest; May thy slum - ber be

ba - by's wee bed. Lay thee down now and rest; May thy slum - ber be

ba - by's wee bed. Lay thee down now and rest; May thy slum - ber be

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## LULLABY. — Concluded.

*ppp* *riten.*  
 blest! Lay thee down now and rest; May thy slum - ber *pppp* be blest!

*ppp* *riten.*  
 blest! Lay thee down now and rest; May thy slum - - ber be blest!

*ppp* *riten.*  
 blest! Lay thee down now and rest; May thy slum - - ber be blest!

*pp*  
 Lul - la - by and good - night, Thy moth - er's de - light! Bright an - gels be -

*pp*  
 Lul - la - by and good - night, Thy moth - er's de - light! Bright an - gels be -

*ppp*  
 Thy moth - er's de - light!

*ppp*  
 - side My dar - ling a - bide; They will guard thee at rest, Thou shalt

*ppp*  
 - side My dar - ling a - bide; They will guard thee at rest, Thou shalt

*ppp*  
 My dar - ling a - bide; They will guard thee at rest, Thou shalt

*ppp* *riten.*  
 wake on my breast. They will guard thee at rest, Thou shalt wake on my breast. *pppp*

*ppp* *riten.*  
 wake on my breast. They will guard thee at rest, Thou shalt wake on my breast.

*ppp* *riten.*  
 wake on my breast. They will guard thee at rest, Thou shalt wake on my breast.

# THE OWL AND THE PUSSY CAT.

15

GEORGE INGRAHAM.

3d time omit to 3d Verse.

1 The Owl and the Pus-sy Cat  
2 Pussy said to the Owl: "You

went to sea in a beau-ti-ful pea-green boat; They took some honey and plenty of money, Wrapp'd up in a 5-pound e-le-gant fowl, How charmingly sweet you sing! O, let us be married, too long we have tarried; But what shall we do for a

note. The Owl looked up to the stars a-bove, And sang to a small gui-tar: "O love-ly Pus-sy, O ring?" They sailed a-way for a year and a day, To the land where the bong tree grows, And there in a wood, a

Pus-sy my love, what a beau-ti-ful Pus-sy you are!"  
Pig-gy - Wig stood, with a ring at the end of his nose.

## THE OWL AND THE PUSSY CAT. — Concluded.

3 "Dear Pig, are you willing to sell for a shilling your ring?" Said the Piggy, "I will!" So they

took it a-way, and were married next day By the Turkey who lives on the hill. They din-ed on mince and

And hand in hand, on the  
slic-es of quince, Which they ate with a run-ci-ble spoon;

edge of the sand, They danced by the light of the moon. . . .

*Repeat pp*

8va~~~~~

*Repeat pp*

# THOU ART MY OWN LOVE.

17

By JOSEPH REDDING, JR. Arranged and adapted.

*Moderato.* ALL. ALL.

1. Thou art my own love, be - lieve me; Prom - ise you ne'er will de - ceive me.

SOLO. *mp* SOLO.

2. Would thou wert with me, my own love; nev - er to leave me a - lone, love

Ah! . . . . . would that thou wert mine! . . .

Ah! . . . . . come and dwell with me.

ALL.

Cu - pid! thou art but a rov - er, Seek - ing for - ev - er

SOLO.

Come at the fall of the dew, love, Hast - en - ing ev - er

Some fool - ish rogue of a lov - er! You will find him, nev - er fear!

Back to the arms of thy lov - er! Come, thy lov - er wait - eth thee.

*Accelerando.* land, . . . . .

And oh! we'll dine on the fat of the land! Oh yes! we'll dine, When we have

land, . . . . .

mar - ried been, my love! When we have mar - ried been, my love! And oh! we'll dine on the



## THOU ART MY OWN LOVE. — Concluded.

land, *rit.*

fat of the land, Oh yes! we'll dine, When we have married been!

land,

## THE ROSE OF WÖRTHESSEE.

Words by Mrs. L. T. CRAIGIN.

THOMAS KOSCHAT.

*Moderato.*

*p*

There floats a-bove the black rock, Where dark the wa-ters flow, A rose of won-drous

*p*

white as snow.

beau-ty, With blos-som white as snow. She danc-es with the rip-ples; And

*p*

*mf* *dolce*

who-so com-eth nigh, Her head, as if to call him, The rose up-lifts on high.

*mf* *dolce*

*mf* *p*

Yet no one comes to pluck her, For dan-ger hides be-neath; The way be-side the

*mf* *p*

be-neath, be-neath;

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*mistirioso*

black rock Leads on to cer - tain death! — Leads on to cer - tain death!

*pp rit.*

*mf mistirioso.*

From Les - ach came a hunt - er, — At rest now may he be! It was not that he

*p*

want - ed, So bold, so bold a lad was he! His sweet-heart had he prom - ised: "I'll

pluck for you the rose; And when to you I bring it, For prize a kiss I'll choose!"

*mf*

*ff*

*molto rit.*

*mf*

*molto rit.*

2 At night beneath the starlight  
The lake in slumber lay;  
Then in a small boat rowing,  
He sought the rocky way.  
And full of joy he shouted;  
For there in beauty bright  
He saw the white rose dancing,  
As if for his delight.  
Around the cruel black rock  
The hungry billows break, —

The boat sinks with the hunter,  
[And peaceful is the lake!]  
There floats above the black rock,  
Where dark the waters flow,  
A rose of wondrous beauty,  
With blossom fair and white as snow, —  
Upon the rock looks sadly;  
And whoso cometh nigh,  
Her head, as if in warning,  
The rose uplifts on high.

## A CAPITAL SHIP.

SOLO.

ARRANGED FOR MALE VOICES.

1 A cap-i-tal ship for an o-cean trip was the Walloping Win-dow Blind! No wind that blew dis -

The first system of the musical score for the solo part. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "1 A cap-i-tal ship for an o-cean trip was the Walloping Win-dow Blind! No wind that blew dis -".

mayed her crew, or troubled the captain's mind; The man at the wheel was made to feel Con-tempt for the wildest

The second system of the musical score. The vocal line continues with the lyrics: "mayed her crew, or troubled the captain's mind; The man at the wheel was made to feel Con-tempt for the wildest".

blow - ow - ow, Tho' it often appeared, when the gale had cleared, That he'd been in his bunk be - low.

The third system of the musical score. The vocal line includes the lyrics: "blow - ow - ow, Tho' it often appeared, when the gale had cleared, That he'd been in his bunk be - low." There are accent marks (>) over the first three notes of the vocal line.

CHORUS.

FIRST TENOR.

SECOND TENOR AND FIRST BASS.

Then blow, ye winds, heigh-ho! A - rov - ing I will go! I'll stay no more on

SECOND BASS.

*Marcato.*

The chorus section of the musical score. It features four vocal parts: First Tenor, Second Tenor and First Bass, and Second Bass. The lyrics are: "Then blow, ye winds, heigh-ho! A - rov - ing I will go! I'll stay no more on". The piano accompaniment is marked "Marcato." and consists of a rhythmic pattern in the grand staff.

*rit.* *A tempo.*

Eng-land's shore, So let the mu-sic play-ay-ay! I'm off for the morn-ing train! I'll

*rit.* *A tempo.*

cross the rag-ing main! I'm off to my love with a box-ing glove, Ten thou-sand miles a-way!

The musical score is written for voice and piano. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system also has a vocal line and piano accompaniment. The tempo markings 'rit.' and 'A tempo.' are placed above the vocal line in the first system and below the piano accompaniment in the second system. The lyrics are written below the vocal line.

2 The bo'swain's mate was very sedate,  
Yet fond of amusement too;  
He played hop-sotch with the starboard watch,  
While the captain, he tickled the crew!  
And the gunner we had was apparently mad,  
For he sat on the after rai-ai-ail,  
And fired salutes with the captain's boots,  
In the teeth of the booming gale!  
Then blow, etc.

3 The captain sat on the commodore's hat  
And dined, in a royal way,  
Off toasted pigs and pickles and figs  
And gunnery bread each day.  
And the cook was Dutch, and behaved as such;  
For the diet he gave the crew-ew-ew  
Was a number of tons of hot cross-buns  
Served up with sugar and glue.  
Then blow, etc.

4 All nautical pride we laid aside,  
And we ran the vessel ashore  
On the Gulliby Isles, where the Poopoo smiles,  
And the rubbly Ubdugs roar.  
And we sat on the edge of a sandy ledge  
And shot at the whistling bee-ee-ee;  
And the cinnamon bats wore waterproof hats  
As they dipped in the shiny sea.  
Then blow, etc.

5 On Rugbug bark, from morn till dark,  
We dined till we all had grown  
Uncommonly shrunk; when a Chinese junk  
Came up from the Torriby Zone.  
She was chubby and square, but we didn't much care,  
So we cheerily put to sea-ee-ee;  
And we left all the crew of the junk to chew  
On the bark of the Rugbug tree.  
Then blow, etc.

## FUNICULI, FUNICULA.

Words by EDWARD OXENFORD.

Music by L. DENZA.

*Allegretto brillante.*

PIANO. *p* *grazioso.*

*pp* *cres.*

*f*

VOICE.

*f*

- |                         |                    |
|-------------------------|--------------------|
| 1. Some think . . . . . | the world is       |
| 2. Some think . . . . . | it wrong to        |
| 3. Ah me! . . . . .     | 't is strange that |

made for fun and fro - lic, . . . . .	And so do I!
set the feet a - dan - cing, . . . . .	But not so I!
some should take to sigh - ing, . . . . .	And like it well!

N. B. This song can be sung with or without the chorus.

# FUNICULI, FUNICULA. — Continued.

23

**CORO. *f*** **SOLO. *f***

And so do I! . . . Some think . . . it well to  
 But not so I! . . . Some think . . . that eyes should  
 And like it well! . . . For me, . . . I have not

**CORO. *f***

be all mel - an - chol - ic, . . . To pine and sigh, . . . To pine and  
 keep from coy - ly glanc - ing . . . Up - on the sly! . . . Up - on the  
 thought it worth the try - ing, . . . So can - not tell! . . . So can - not

**SOLO. *p***

sigh; . . . But I, . . . I love to spend my time in  
 sly! . . . But oh! . . . to me the ma - zy dance is  
 tell! . . . With laugh . . . and dance and song the day soon

**CORO.**

sing - ing . . . Some joy - ous song, . . . Some joy - ous song; . . .  
 charm - ing, . . . Di - vine - ly sweet! . . . Di - vine - ly sweet! . . .  
 pass - es, . . . Full soon is gone, . . . Full soon is gone; . . .

## FUNICULI, FUNICULA. — Continued.

SOLO.

To set . . . the air with mu - sic brave - ly ring - ing . .  
 And sure . . . ly there is nought that is a - larm - ing . .  
 For mirth . . . was made for joy - ous lads and las - sies . .

CORO. *f*

. . . Is far from wrong! . . . Is far from wrong! . . .  
 . . . In nim - ble feet? . . . In nim - ble feet? . . .  
 . . . To call their own! . . . To call their own! . . .

*p* SOLO.

Lis - ten! Lis - ten! \*ech - oes sound a - far! . . . Lis - ten!  
 Lis - ten! Lis - ten!  
 Lis - ten! Lis - ten!

*pp* *cres.*

Lis - ten! ech - oes sound a - far! Tra la la la, tra la la la, tra la la

*pp* *cres.*

\* 2nd Verse: Music sounds afar, etc.  
 3rd Verse: Hark the soft guitar, etc.

# FUNICULI, FUNICULA. — Concluded.

25

*ten. f*  
la, tra la la, la! ech - oes sound a - far! Tra la la la, tra la la

*col canto. f*

*Coro. f*  
la! Lis - ten! Lis - ten! ech - oes sound a -

*f*

*p cres.*  
far! . . . Lis - ten! Lis - ten! ech - oes sound a - far! Tra la la

*p cres.*

*cres* - - - *cen* - - - *do. ten.*

la, tra la la la, tra la la la, tra la la la!

*cres* - - - *cen* - - - *do. col canto.*

*f* *p*

ech - oes sound a - far! Tra la la la, tra la la la! la!

*f* *p*



## THE THREE GLASSES.

K. L. FISCHER.

*Allegro con fuoco.*

1 Dost know the pow'r of no - - ble wine? In glass the first 'tis

found; For jest, and sport, and quip, and crank, And laugh - ter there a -  
For jest,

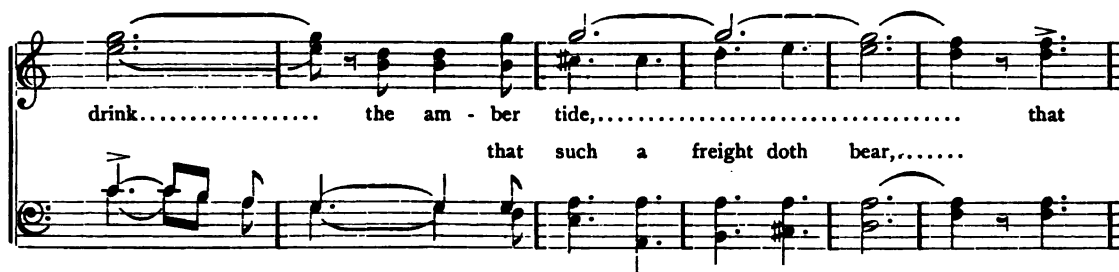
bound; For jest, and sport, and quip, and crank, And laugh - ter there a -  
For jest,

*L'istesso tempo.*

bound. And though in wine the truth may lie, So mad - ness, mad - ness hid - eth

there. Then let us drink the am - ber tide that such a freight doth bear, the

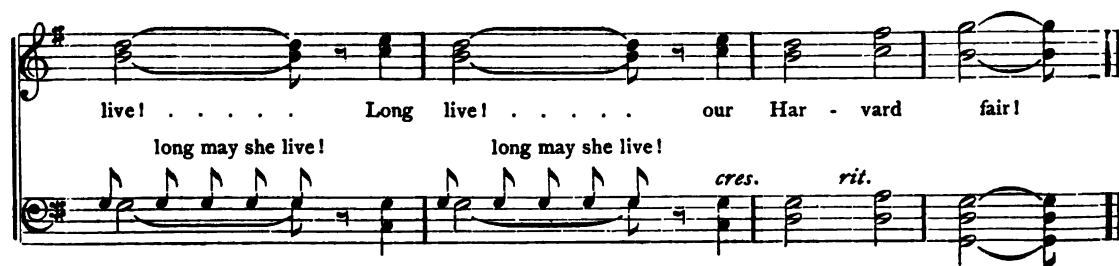
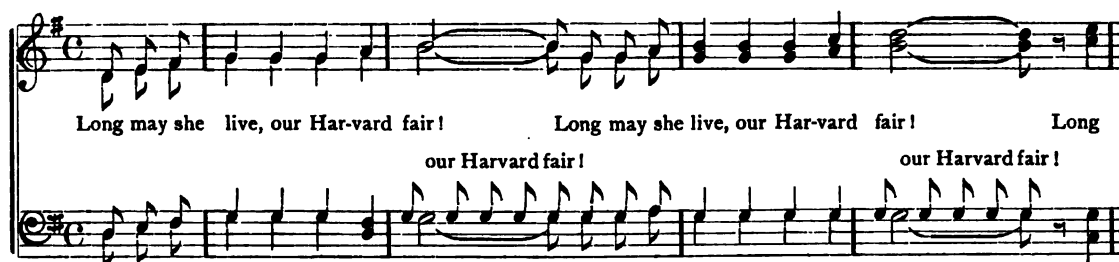
am - ber tide that such a freight doth bear, Then let us  
the am - - ber tide



2 Now glass the second pass along ;  
And ev'ry drop you pour  
Will tip your tongue with joke and wit,  
As though a charm it bore, —  
Will tip your tongue with joke and wit,  
As though a charm it bore.  
It warms the heart, and song on song  
It wakens, wakens in the soul ;  
Then let the tones in chorus rise,  
As up to Heaven they roll, —  
In chorus rise,  
As up to Heaven they roll, etc.

3 Then glass the third we reach at last, —  
And there the demon sits ;  
He mounteth to the drinker's head,  
And snarleth up his wits, —  
He mounteth to the drinker's head,  
And snarleth up his wits.  
He hideth deep within the flask ;  
It is his home, — his home, no doubt.  
Come, brother, take your glass in hand,  
And turn the fellow out,  
And turn him out,  
And turn the fellow out, etc.

## A TOAST.



## MALONE AT THE BACK OF THE BAR.

ED. HARRIGAN.



By permission of E. H. HARDING.

# MALONE AT THE BACK OF THE BAR. — Concluded. 29

pin - cil is kept in the house, Whin Ma - lone's at the back of the bar! . . . .

## CHORUS.

Tra la la, . . . . Tra la la, . . . . Whin Malone's at the back of the bar! . . . .

Tra la la, . . . . Tra la la, . . . . Whin Malone's at the back of the bar! . . . .

2 I niver was stood up for brandy or beer, —  
 Me rule is to niver give tick;  
 Whin a bum's at the store on a cauld winter's morn,  
 It's meself that is making a "kick."  
 I sits out a lunch on the table so nate,  
 Fat herrin's prasarved in a jar;  
 Oi'd cut off the hand of a "snoozer" or "vag"  
 That grabs whin I'm back of the bar.  
 Tra la la la, etc.

3 The till I kapes here in me pocket so safe,  
 I loights up me kareosané lamps;  
 At dayloight I puts up me shutthers so tight,  
 Thin goes in to count up me stamps.  
 I am open all day on a Sunday so gay,  
 To the young girls I tra la la la;  
 They say as they pass by me windee, so swate,  
 "Ah! Malone's at the back of the bar!"  
 Tra la la la, etc.

## THE LITTLE DRUMMER.

*In marching time, and with spirit.*

POHLENZ.

The piano introduction is in 4/4 time, key of B-flat major. It features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. The left hand plays a steady pattern of quarter notes: B2, F3, B2, F3.

The vocal entry begins with the lyrics "Oh, I'm the lit - tle drum - mer lad, And I". The melody is in the right hand, starting on G4. The piano accompaniment continues with the same rhythmic pattern as the introduction, with the left hand playing quarter notes B2, F3, B2, F3.

The vocal entry continues with the lyrics "make a - dread - ful rat - tle! I'll lead you to pa - rade or bat - tle! Oh,". The melody is in the right hand, starting on G4. The piano accompaniment continues with the same rhythmic pattern as the introduction, with the left hand playing quarter notes B2, F3, B2, F3.

The vocal entry continues with the lyrics "I'm the boy to make you glad! When you drow - si - ly are sleep - ing, And the". The melody is in the right hand, starting on G4. The piano accompaniment continues with the same rhythmic pattern as the introduction, with the left hand playing quarter notes B2, F3, B2, F3.

The vocal entry continues with the lyrics "streets are hushed and still, Then I sound re - veil - le, seem - ing To rouse both vale and". The melody is in the right hand, starting on G4. The piano accompaniment continues with the same rhythmic pattern as the introduction, with the left hand playing quarter notes B2, F3, B2, F3.

# THE LITTLE DRUMMER. — Concluded.

31

hill ! Di-rum, di-rum, drum, drum, drum, drum ! . . . Think of me, love, in your  
di-rum, drum, drum, drum, drum, drum, drum, drum,  
drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum,

dream-ing, — Dirum, dirum, drum, drum, drum, drum ! And the mean-ing of my drum !  
drum, drum, drum, Dirum, di-rum, drum, drum, drum !  
drum, drum, drum, drum, drum, drum, drum, drum, drum ! And the mean-ing of my drum !

*colce.* *f*

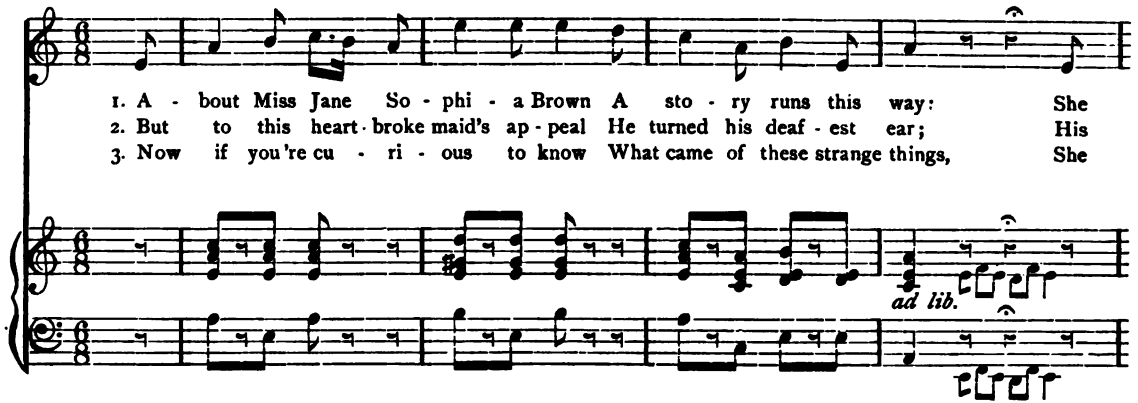
2 When this tattoo is over,  
And you hang upon my arm,  
Treat me as your trusted lover, —  
Never let my heart beat alarm !

Sweet ! if only thou 'lt be loving,  
Through whatever may befall,  
Then truly thou 'lt discover  
The meaning of my call !

Dirum, dirum ! etc.

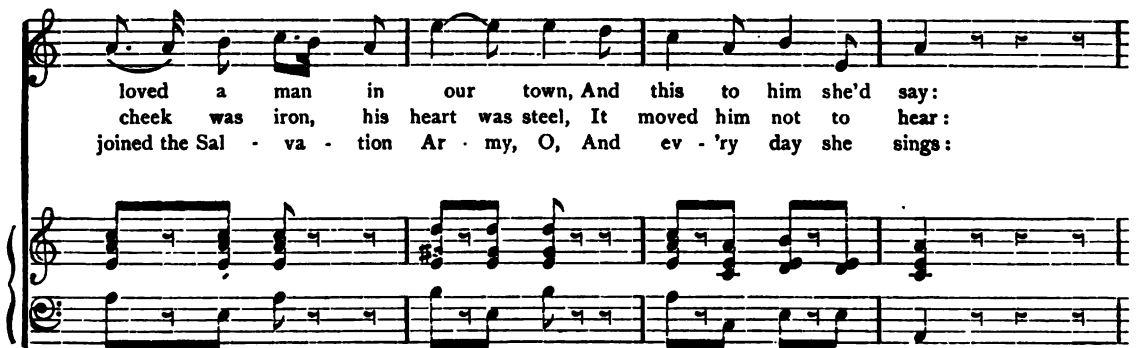
SOLO. *Slowly.*

Words and Arrangement by LOCKWOOD HONORÉ, '88.



1. A - bout Miss Jane So - phi - a Brown A sto - ry runs this way: She  
 2. But to this heart - broke maid's ap - peal He turned his deaf - est ear; His  
 3. Now if you're cu - ri - ous to know What came of these strange things, She

*ad lib.*



loved a man in our town, And this to him she'd say:  
 cheek was iron, his heart was steel, It moved him not to hear:  
 joined the Sal - va - tion Ar - my, O, And ev - 'ry day she sings:

CHORUS. *Lively.*


Al - ik - a - zan - der, Al - ik - a - zan - der, Don't you go a - way; I've loved you long, I've  
 Al - ik - a - zan - der, Al - ik - a - zan - der, Don't you go a - way; I've loved you long, I've  
 Al - ik - a - zan - der, Al - ik - a - zan - der, Don't you go a - way; I've loved you long, I've  
 Al - ik - a - zan - der, Al - ik - a - zan - der, Don't you go a - way; I've loved you long, I've

loved you strong, I've loved you man-y a day; O! Al-ik-a-zan-der, Al-ik-a-zan-der,

loved you strong, I've loved you man-y a day; O! Al-ik-a-zan-der, Al-ik-a-zan-der,

loved you strong, I've loved you man-y a day; O! Al-ik-a-zan-der, Al-ik-a-zan-der,

loved you strong, I've loved you man-y a day; O! Al-ik-a-zan-der, Al-ik-a-zan-der,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is at the bottom, featuring a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are repeated on each vocal staff.

Don't you go a-way; I've loved you in the cot-ton field, I've loved you in the hay.

Don't you go a-way; I've loved you in the cot-ton field, I've loved you in the hay.

Don't you go a-way; I've loved you in the cot-ton field, I've loved you in the hay.

Don't you go a-way; I've loved you in the cot-ton field, I've loved you in the hay.

The second system of the musical score also consists of four vocal staves and a piano accompaniment, following the same layout as the first system. The lyrics are repeated on each vocal staff. The piano accompaniment continues with the same musical theme.



## FROM A BY-GONE DAY.

English version by GEORGE L. OSGOOD.

FOLKSONG.

*Simply.*  
♩ 1st TENOR.

1. From a by - gone day, from a by - gone day Comes to

♩ 2nd TENOR.

2. O thou bless - ed home, O thou bless - ed home, Ver - dant

♩ 1st BASS.

3. Swal - low may re - turn, swal - low may re - turn, To re -

♩ 2nd BASS.

me a sweet old tune; O how far a - way, O how

fields and wind - ing streams, Let me flee a - way, let me

build her emp - ty nest; But an emp - ty heart, but an

far a - way That day, that day in June. What the

flee a - way To thee, to thee in dreams, When I

emp - ty heart Can nev - er, nev - er rest. Swal - low

By permission of J. M. RUSSELL.

swal - low sang, What the swal - low sang, Bring - ing  
 said fare - well, When I said fare - well, Life was  
 nev - er brings, Swal - low nev - er brings, What thine

*cres.*

au - tumn and the spring, With the same sweet lay, With the  
 all a ra - diant morn, Now I would re - turn, Now I  
 ach - ing heart would fill; . . Yet the swal - low sings, Yet the

*sf*

same sweet lay, Does the vil - - lage ring. vil - - lage still.  
 would re - turn, 'Tis all for - lorn.  
 swal - low sings, In the vil - - lage still.

*dim.*

1 2 3

## WERE THE ATLANTIC MAIN.

C. ZÖLLNER.

*Allegro.*

Were the At - lan - tic main bil - lows of bright champagne, would I a

whale might, would I a whale might be, bath'd in the foam - ing sea, the

bath'd in the foam - ing, foam - ing sea, the foam - - - ing, the

foam - ing sea, the foam - ing sea, the foam - ing sea, the

sea, the foam - ing, Would the At - lan - tic

By permission of CARL PRÜFER.

pagne, on - ly cham - pagne . . . . . might, cham - pagne . . . . . might be. *ritard.*

2 Were the Atlantic main,  
Billows of bright champagne,  
Would I far better,  
Would I far better were,  
A ship to founder there,  
To founder, founder there,  
To founder there, to founder there, etc.  
Would the Atlantic, etc.

3 Were I at last to sink,  
Should I forever drink  
Floods of the bright, of the bright,  
The bright champagne,  
All I could e'er contain,  
Could ever, e'er contain,  
All I could ever, e'er contain, etc.  
Would the Atlantic, etc.

SERENADE.

*Andante.*

E. P. MASON, '81.

1. Oh! why art thou not near me, O . . . . . my love? The stars would mild - ly

2. Soft heaves the o - cean bil - low, O . . . . . my love! Wilt thou not leave thy

3. My heart is al - most rend - ing, O . . . . . my love! With grief and joy con -

cheer thee, O . . . . . my love! The moon, now dim - ly glow - ing, Her

pil - low, O . . . . . my love? I wan - der forth de - spair - ing, To -

tend - ing, O . . . . . my love! Thy love I e'er shall cher - ish Till

wan-ing light is throw - ing. *pp* Good - night, . . . . . my love!

night my woes de - clar - ing. Good - night, Good - night, Good - night, my love! *rit. ppp*

all things else shall per - ish. Good - night, Good - night, my love!

Good - night, Good night, . . . . . my love!

## SERENADE.

F. BUSSE.

*Andante.* *p*

Dark - ness deep her man - tie

*p*

La la la la la la la la la la la la la la la la la la

*p*

La la la la la la la la la la la la la la la la la la

*p*

La la la la la la la la la la la la la la la la la la

*Andante.* *p*



clo - ses Round each hill, and tow'r, and

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la



# SERENADE. — Continued.

39

tree, While the world in calm re -

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

This system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'tree, While the world in calm re -'. The next three staves are vocal harmonies, each containing a series of 'la' notes. The bottom staff is a piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

po - ses, Dark - ness bring sweet sleep to

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

This system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'po - ses, Dark - ness bring sweet sleep to'. The next three staves are vocal harmonies, each containing a series of 'la' notes. The bottom staff is a piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

thee, So good - night, so, love, good -

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

This system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'thee, So good - night, so, love, good -'. The next three staves are vocal harmonies, each containing a series of 'la' notes. The bottom staff is a piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.



# SERENADE. — Concluded.

41

The musical score is arranged in three systems, each with four staves. The top two staves of each system are for the vocal parts (Soprano and Bass), and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

**System 1:**

- Vocal lyrics: cares thy rest en - cum - ber, Rest thy pil - low bring to
- Instrumental accompaniment: Features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

**System 2:**

- Vocal lyrics: thee, So, good - night, so, love, good-night,
- Instrumental accompaniment: Continues the eighth-note pattern, with a crescendo marking (*cres.*) appearing in the right hand.

**System 3:**

- Vocal lyrics: Good - night, good - night
- Instrumental accompaniment: Features a crescendo marking (*cres.*) and a piano marking (*p*) in the right hand.

**Dynamic markings:**

- mf* (mezzo-forte) is used at the beginning of the third system and in the piano accompaniment.
- p* (piano) is used in the vocal parts and piano accompaniment.
- cres.* (crescendo) is used in the piano accompaniment.

**Other markings:**

- Accents (*acc.*) are placed over the notes for "Good - night, good - night".
- Trills are indicated by a small 't' over a note in the piano accompaniment.



## THE IMAGE OF THE ROSE.

TENOR SOLO AND MALE CHORUS.

The Music Composed by G. REICHARDT.

*Sostenuto, con espressione.*

TENOR SOLO.

1. While thro' a val - ley I was stray - ing, A rose fresh  
 2. A strange, yet pleas - ing sense came o'er me, I felt new  
 3. When sor - row's clouds are round me low' - ring, At once the

1ST TENOR. *p*

2ND TENOR. (With closed lips.) *p*

1ST BASS. *p*

2ND BASS. (With closed lips.) *p*

*Sostenuto, con espressione.* ♩ = 76.

PIANO. *p*

bloom - ing met my sight, Such am - ple store of charms dis - play - ing, My bos - om  
 life with - in me bound, While I be - held the flow'r be - fore me, Un - wont - ed  
 ro - se's form ap - pears, A charm each an - guish o - ver - pow'r - ing, It stills my

felt un - known de - light. With fragrant moss a - round it swell-ing, Appear'd the  
 rap - ture then I found. That im - age fair of heav'n - ly pleas - ure, Up - on my  
 sighs, it dries my tears. O flow'r, that 'mid the dark - ness springing, By heav'n's de-

*cres.* *p*  
*cres.* *p*  
*cres.* *p*

gem of lus - tre mild; Oh ne'er from out a fair - er dwell-ing, The an - gel  
 heart is deep - ly trac'd; It is my bo - som's dear - est treas - ure, And nev - er  
 cree up - on me shone; To thee my heart is fond - ly cling - ing, And will not

## THE IMAGE OF THE ROSE. — Continued.

*f Piu moto.*

face of vir - tue smil'd, Oh ne'er from out a fair - er dwell - ing The an - gel  
can it be ef - faced, It is my bo - som's dear - est treas - ure, And nev - er  
cease till life is gone, To thee my heart is fond - ly cling - ing, And will not

Oh ne'er from out a fair - er dwell - ing The an - gel  
It is my bo - som's dear - est treas - ure, And nev - er  
To thee my heart is fond - ly cling - ing, And will not

Oh ne'er from out a fair - er dwell - ing The an - gel  
It is my bo - som's dear - est treas - ure, And nev - er  
To thee my heart is fond - ly cling - ing, And will not

*Piu moto. ♩ = 112.*

*ten.*

face of vir - tue smil'd, the an - gel face of vir - tue smil'd.  
can it be ef - fac'd, and nev - er can it be ef - fac'd.  
cease till life is gone, and will not cease till life is gone.

*ten.*

face of vir - tue smil'd, the an - gel face of vir - tue smil'd.  
can it be ef - fac'd, and nev - er can it be ef - fac'd.  
cease till life is gone, and will not cease till life is gone.

*ten.*

face of vir - tue smil'd, the an - gel face of vir - tue smil'd.  
can it be ef - fac'd, and nev - er can it be ef - fac'd.  
cease till life is gone, and will not cease till life is gone.

# THE IMAGE OF THE ROSE. — Concluded.

45

CODA.  
Tempo 1mo.

*molto espress.*

Beau - ti - ful form, tar - ry, oh, tar - - -

Beau - ti - ful form, tar - ry with me, tar - - -

Beau - ti - ful form, tar - ry with me, tar - - -

CODA.  
Tempo 1mo.

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'Beau - ti - ful form, tar - ry, oh, tar - - -'. The second and third staves are piano accompaniment for the vocal line, with lyrics 'Beau - ti - ful form, tar - ry with me, tar - - -'. The fourth and fifth staves are piano accompaniment for the vocal line, with lyrics 'Beau - ti - ful form, tar - ry with me, tar - - -'. The system concludes with a Coda section marked 'Tempo 1mo.'.

- - - - - ry, tar - ry, oh, tar - ry with me. - - - - -

- - - - - ry, tar - ry with me.

- - - - - ry, tar - ry with me.

- - - - - ry, tar - ry with me.

- - - - - ry, tar - ry with me.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics '- - - - - ry, tar - ry, oh, tar - ry with me. - - - - -'. The second and third staves are piano accompaniment for the vocal line, with lyrics '- - - - - ry, tar - ry with me.'. The fourth and fifth staves are piano accompaniment for the vocal line, with lyrics '- - - - - ry, tar - ry with me.'. The system concludes with a Coda section marked 'Tempo 1mo.'.

## LIZETTE.

ARRANGED FOR MALE VOICES FROM KÜCKEN.

*Allegretto.*

*In unison.*

1 See these rib - bons gay - ly stream - ing, I'm a sol - dier now, Li -  
 2 We will march a - way to - mor - - row At the break - ing of the

- zette, I'm a sol - dier now, Li - zette, And of bat - tle I am dream - ing, And the  
 day, At the break - ing of the day, And the trum - pets will be sound - ing, And the

*cresc.* *f*

*AIR.*

hon - or I shall get. With a sa - bre at my side, And a hel - met on my  
 mer - ry cym - bals play. Yet be - fore I say good - bye, And a last sad part - ing

\* When sung with the Drum Chorus, the First Tenor may sing the air with the Second Tenor.



drum..... Think of me, love, in your dream - ing, De - rum, de - rum, drum,  
 drum, drum, *staccato* drum.....

drum, drum, drum!..... And the mean - ing of my drum!.....

drum, drum, drum.

## INSTITUTE SONG.

IN UNISON. *Marching Time.*

1 Now we'll cel - e - brate the prais - es of the fa - mous Ins - ti - tute; What so -  
 2 O . . . . . fa - mous are the din - ners of the glo - rious Ins - ti - tute, And the

ci - e - ty can ven - ture her po - si - tion to dis - pute? She's the old - est of them  
 el - o - quence of her de - bates no mor - tal can re - fute, Then . . . . drink her down with

all, and of the widest-spread re - pute, So 'rah, 'rah, 'rah for the In - sti - tute, In - sti - tute!  
 three times three, let no - bo - dy be mute, So 'rah, 'rah, 'rah for the In - sti - tute, In - sti - tute!

# MERRILY GLIDES OUR BOAT.

49

ARRANGED FOR MALE VOICES.

*Allegretto.*

*mf*

*Air.*

1 { Mer-ri-ly glides our boat o'er the wa - ters bright, O'er the wa - ters bright!  
Swiftly the hours go by, and our hearts are light, And our hearts are light!

1st time. 2d time.

*Yodel.*

Tra la la la, . Tra la la la, . Tra la la la, . Tra la la la, .  
la la la la la la la, la la la la la la la, Tra la la  
Tra la la la, Tra la la la la la la la la la la  
la la la la la la la, Tra la la la, Tra la la la

Tra la la la, . Tra la la la, . Tra la la la. . . . . Repeat *p*  
la, Tra la la la, la la la la, Tra la la la, Tra la la la.  
la la la la la la la, Tra la la la, Tra la la la, la la la, la,  
la la la, la

2 Playfully ply our oars as we row along,  
As we row along,  
Keeping the time exact to our merry song,  
To our merry song.

3 High in the azure sky beams the new moon pale,  
Beams the new moon pale,  
Shedding its rays of light over hill and dale,  
Over hill and dale.



## THE NORTHMAN'S SONG.

F. KÜCKEN.

*Vigoroso e vivace.*

*f* Moun - tains tall and proud, O'er the clouds their sum - mits

*f* Moun - tains tall and proud, O'er the clouds their sum - mits

*f* Free - dom dwells in moun - tains, Moun - tains tall and proud, O'er the clouds their sum - mits

*f* Free - dom dwells in moun - tains, Moun - tains tall and proud, O'er the clouds their sum - mits

*Vigoroso e vivace.*

rais - ing, un - bent, un - bro - ken, dwells, On the plain be - low him

rais - ing, un - bent, un - bro - ken, dwells, On the plain be - low him

rais - ing, There the North - man fierce un - bent, un - bro - ken, dwells, On the plain be - low him

rais - ing, There the North - man fierce un - bent, un - bro - ken, dwells, On the plain be - low him

gaz - ing. Wild, un-claim'd, un - con - quer'd, lives he bold and strong, Scorn - ing fet - ters,

gaz - ing. Wild, un-claim'd, un - con - quer'd, lives he bold and strong, Scorn - ing fet - ters,

gaz - ing. Wild, un-claim'd, un - con - quer'd, lives he bold and strong, Scorn - ing fet - ters,

gaz - ing. Wild, un-claim'd, un - con - quer'd, lives he bold and strong, Scorn - ing fet - ters,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is shown in grand staff notation. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are repeated on each vocal staff.

sings his bat - tle song, . . . Ei - ther free or dead, . . . Ne'er I'll bow my head, . .

sings his bat - tle song, . . . Ei - ther free or dead, . . . Ne'er I'll bow my head, . .

sings his bat - tle song, . . . Ei - ther free or dead, . . . Ne'er I'll bow my head, . .

sings his bat - tle song, . . . Ei - ther free or dead, . . . Ne'er I'll bow my head, . .

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal staves have dynamic markings of *p* (piano) and *ff* (fortissimo). The piano accompaniment also includes dynamic markings. The lyrics are repeated on each vocal staff.

## THE NORTHMAN'S SONG. — Continued.

Here I stand, no dan-ger fear - ing, here I stand, no dan-ger fear - ing,

Here I stand, no dan-ger fear - ing, here I stand, no dan-ger fear - ing,

Here I stand, no dan-ger fear - ing, here I stand, no dan-ger fear - ing,

Here I stand, no dan-ger fear - ing, here I stand, no dan-ger fear - ing,

*sempre ff* Ei - ther free or dead, Ne'er I'll bow my head, Ei - ther free or

*sempre ff* Ei - ther free or dead, Ne'er I'll bow my head, Ei - ther free or

*sempre ff* Ei - ther free or dead, Ne'er I'll bow my head, Ei - ther free or

*sempre ff* Ei - ther free or dead, free or dead, Ne'er I'll bow my head, bow my head, Ei - ther free or

dead, ei - ther free or dead, Here I stand, no dan - ger fear - ing, Yes,

dead, ei - ther free or dead, Here I stand, no dan - ger fear - ing,

dead, ei - ther free or dead, Here I stand, no dan - ger fear - ing,

dead, ei - ther free or dead, Here I stand, no dan - ger fear - ing,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs, with chords and melodic lines. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: 'dead, ei - ther free or dead, Here I stand, no dan - ger fear - ing, Yes,'.

Ei - ther free or dead, Here I stand, no dan - ger fear - - ing.

Ei - ther free or dead, Here I stand, no dan - ger fear - - ing.

Ei - ther free or dead, Here I stand, no dan - ger fear - - ing.

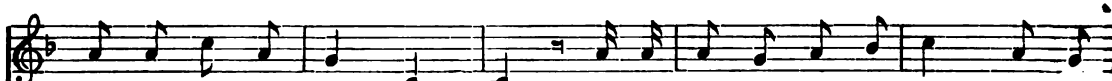
Ei - ther free or dead, Here I stand, no dan - ger fear - - ing.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs, with chords and melodic lines. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Ei - ther free or dead, Here I stand, no dan - ger fear - - ing.'.

## JOHNNY HARVARD.



Oh, a foam-ing glass of ale! Not too fresh nor yet too stale; From the froth-y lip all  
Not the bead-ing of cham - pagne, Nor the bright fruit's crim-son rain, Of a jo-vial reel-ing



smil - ing of the jug so brown Toss the li - quor with an air To the  
Bacchus on his loft - y throne Can in pleas-ure's fruits com - pare With the



las - sie stand - ing there, And look - ing in - to her eyes as the malt goes down.  
las - sie stand - ing there, And look - ing in - to her eyes as the malt goes down.



# JOHNNY HARVARD. — Concluded.

55

CHORUS.

So here's to John-ny Har- vard! Fill him up a full glass, Fill him up a glass to his

name and fame, And at the same time don't for - get his true love;

Fill her up a bump - er to the brim, Drink, drink, drink. Fill him up a bump - er

to the brim, Drink, drink, drink. Fill them up a bump - er to the brim.

## AMONTILLADO SHERRY.

AS SUNG BY THE HARVARD GLEE CLUB OF 1882.

T. B. ALDRICH.

OWEN WISTER, 1882.

*Allegretto.*

1st TENOR.

*mf*  
 Thank you heart of June, how my heart beats free -  
 Hith - er, light of foot, Do - lo - res, He - be, Cir - ce!

2nd TENOR.

*mf*  
 Thank you heart of June, how my heart beats free -  
 Hith - er, light of foot, Do - lo - res, He - be, Cir - ce!

1st BASS.

*mf*  
 Hith - er, light of foot, Do - lo - res, He - be, Cir - ce!

2nd BASS.

*mf*  
 Hith - er, light of foot, Do - lo - res, He - be, Cir - ce!

PIANO. (*ad lib.*)

*mf*

Pret - ty Span - ish girl, With - out a bit of mer - cy.  
*Kisses for your hand a - me - ji - ta me - cy*

Pret - ty Span - ish girl, With - out a bit of mer - cy.

Pret - ty Span - ish girl, With - out a bit of mer - cy.

Pret - ty Span - ish girl, With - out a bit of mer - cy.

*p*

# AMONTILLADO SHERRY.—Continued.

57

*f* *> > > >*

*you shall live in song*  
Here I'm sad and faint and thirst - y ver - - y,

*so warm + cheer - y*  
I'm thirst - y ver - - y,

*f* *> > > >*

*you shall live in song*  
Here I'm sad and sick, Faint and thirst - y, ver - - y.

*f* *> > > >*

*f* *> > > >*

*ff* *poco rall.*

*mell - ow - ing with years like a - mon - ti - la - do*  
And she does not bring The A - mon - ti - la - do sher -

*ff* *poco rall.*

*mell - ow - ing with years like a - mon - ti - la - do*  
And she does not bring The A - mon - ti - la - do sher -

*ff* *poco rall.*

*mell - ow - ing with years like*  
And she does not bring The A - mon - ti - la - do sher -

*ff* *poco rall.*

*mell - ow - ing with years like*  
And she does not bring The A - mon - ti - la - do sher -



## AMONTILLADO SHERRY. — Continued.

*Moderato.*

*p* *ry* Ah! . . . . .

*p* *ry* Ah! . . . . . Ah! . . . . .

*p* *ry* Ah! . . . . .

*Lightly, and well marked in rhythm,*

*p* la

*p*

**TENOR SOLO.** *mf*

When old Cha-ron comes To

**1st TENOR.** *pp* la la la la la la la la la la la la la la la la la

**2nd TENOR.** *pp* la la la la la la la la la la la la la la la la la

**1st BASS.** *pp* la la la la la la la la la la la la la la la la la

**2nd BASS.** *pp* la la la la la la la la la la la la la la la la la

**AMONTILLADO SHERRY. — Continued.**

[illegible][illegible]

**AMONTILLADO SHERRY.—Continued.**

Bless - - - ed be the man who lured thee from the

la la

la la

la la

ber - - - ry, And blest the maid who

la la

la la

la la

**AMONTILLADO SHERRY.—Continued.**

The image displays a musical score for a piece titled "A- Mon - ti - lla - do". The score is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two main sections: "After 1st verse." and "To conclude.".

**Vocal Part:**

- First System:** The vocal line begins with the lyrics "brings . . Th' A - mon - ti - lla - do sher - ry. - lla - do". The melody is simple, with a final note marked with a star (\*).
- Second System:** The vocal line continues with "la la la la A - mon - ti - lla - do sher - ry! - lla - do". The melody is more rhythmic, featuring eighth and sixteenth notes.
- Third System:** The vocal line continues with "la la la la A - mon - ti - lla - do sher - ry! - lla - do". The melody is similar to the second system.
- Fourth System:** The vocal line continues with "la la la la A - mon - ti - lla - do sher - ry! - lla - do". The melody is similar to the second system.
- Fifth System:** The vocal line continues with "la la la la A - mon - ti - lla - do sher - ry! - lla - do". The melody is similar to the second system.
- Sixth System:** The vocal line continues with "la la la la A - mon - ti - lla - do sher - ry! - lla - do". The melody is similar to the second system.

**Piano Part:**

- First System:** The piano accompaniment begins with a simple harmonic pattern.
- Second System:** The piano accompaniment continues with a more rhythmic pattern, featuring eighth and sixteenth notes.
- Third System:** The piano accompaniment continues with a more rhythmic pattern, featuring eighth and sixteenth notes.
- Fourth System:** The piano accompaniment continues with a more rhythmic pattern, featuring eighth and sixteenth notes.
- Fifth System:** The piano accompaniment continues with a more rhythmic pattern, featuring eighth and sixteenth notes.
- Sixth System:** The piano accompaniment continues with a more rhythmic pattern, featuring eighth and sixteenth notes.

**Dynamic Markings:**

- f** (forte) is marked at the beginning of the second, third, fourth, and fifth systems of the vocal part.
- rall.** (rallentando) is marked at the beginning of the sixth system of the piano part.

**Rehearsal Marks:**

- After 1st verse.** is marked at the beginning of the second system.
- To conclude.** is marked at the beginning of the sixth system.

[illegible]

## AMONTILLADO SHERRY. — Concluded.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The lyrics are as follows:

lured thee from the ber - ry, And blest the maid who  
 la

brings . . . . The A - mon - ti - lla - do sher - ry!  
 la la la la la The A - mon - ti - lla - do sher - ry!

The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with occasional chords. The score concludes with a final chord in the piano part.

2 Thank you, breath of June!  
 Now my heart beats free, ah!  
 Kisses for your hand,  
 Amigita mia!  
 You shall live in song,  
 Ripe and warm and cheery,  
 Mellowing with years  
 Like Amontillado sherry.

CHORUS. When old Charon comes, etc

# A YOUTH HE LOVED A MAIDEN.

63

From the German of HEINE, by L. N. K.

B. CARPENTER, '88.

*Allegretto. SOLO.*

1. A youth he loved a maid - en, Who loved an - oth - er too well;  
 2. The maid, in pride and an - ger, Her heart grown cold as a stone,  
 3. It is an old, old sto - ry, And yet for - ev - er is new;

TENORS.

BASSES.

That oth - er loved an - oth - er: Soon rang out their gay wed - ding bell.  
 Then wed the first who wooed her: The youth lived in sor - row a - lone.  
 But oh! when - e'er it hap - pens, A fond heart is bro - ken in two.

*Faster. YODEL.*

1. A youth he loved a maid - en, Who loved an - oth - er too well;  
 2. The maid, in pride and an - ger, Her heart grown cold as a stone,  
 3. It is an old, old sto - ry, And yet for - ev - er is new;

That oth - er loved an - oth - er: Soon rang out their gay wed - ding bell.  
 Then wed the first who wooed her: The youth lived in sor - row a - lone.  
 But oh! when - e'er it hap - pens, A fond heart is brok - en in two.

## STARS OF THE SUMMER NIGHT.

Music by H. D. SLEEPER.

*Moderato.*

Stars of the sum - mer night!

La . . . . . la . . . . . La . . . . .

This system consists of three staves. The top staff is a vocal line in G major (one flat) and 4/4 time, marked 'Moderato'. It begins with a whole rest for four measures, then contains a melody. The middle staff is a piano accompaniment in the right hand, featuring chords and moving lines. The bottom staff is the piano accompaniment in the left hand, with a steady bass line. The lyrics 'Stars of the sum - mer night!' are aligned with the vocal melody.

Far in yon a - zure deeps, Hide, hide your gold - en light! My la - dy

la . . . . . La . . . . . la . . . . .

This system continues the piece with three staves. The vocal melody in the top staff continues with the lyrics 'Far in yon a - zure deeps, Hide, hide your gold - en light! My la - dy'. The piano accompaniment in the middle and bottom staves provides harmonic support.

sleeps! Moon of the sum - mer night! Far down yon wes - tern steepes,

. . . . . La . . . . . la . . . . .

The third system features three staves. The vocal line includes the lyrics 'sleeps! Moon of the sum - mer night! Far down yon wes - tern steepes,'. The piano accompaniment continues with chords and moving lines.

Sink, sink in sil - ver light! My la - dy sleeps! Wind of the sum - mer night!

La . . . . . la . . . . .

La . . . . . la . . . . . la . . . . . Wind of the sum - mer night!

The final system on the page consists of three staves. The vocal melody concludes with the lyrics 'Sink, sink in sil - ver light! My la - dy sleeps! Wind of the sum - mer night!'. The piano accompaniment includes a *rit. e dim.* (ritardando and diminuendo) marking over the final chords. The system ends with a repeat of the vocal line and piano accompaniment.

*cres.* *Accel.* *rit.*

Where yon - der wood - bine creeps, Fold, fold thy pin - ions light! She sleeps! My

*cres.* *cres.* *rit.*

Where yon - der wood - bine creeps, Fold, fold thy pin - ions light! She

*cres.* *dim.*

*dim.* *rit.*

la - dy sleeps! She sleeps! My la - dy sleeps! She

sleeps! She sleeps! My la - dy

*dim.* *rit.*

sleeps! She sleeps!

*Tempo primo.* *p*

sleeps! My la - dy sleeps! La la la la . . .

She sleeps! La . . . la . . .

My la - dy

Stars of the sum - mer night! Far in yon

la . . . La . . . la

*p*



## STARS OF THE SUMMER NIGHT. — Concluded.

a - zure deeps, Hide, hide your gold - en light! My la - dy sleeps!

La . . . . . la . . . . . la . . .

*p dolce.*

Dreams of the sum - mer night! Tell her her lov - er keeps watch!

La . . .

*p* La . . . . . la . . . . . La My *p*

La . . .

*rit. . . . . al . . . . . fine.*

While in slum - bers light she sleeps!

la . . . . . la . . . . . La . . .

*dim.* la - dy sleeps! My la - dy sleeps! La . . . . .

la . . . . . La . . . . .

*pp rit. e dim.*

Sleeps! La Sleeps! My la - dy sleeps!

*pp dim. ppp* La . . . . . La

*pp* La . . . . .

# SPINN! SPINN!

67

HUGO JÜNGST.

1st and 2d TENORS.

*Quietly.*

1. Mägd - lein hielt Tag und Nacht trau - rig an dem  
2. "Rös - lein man holt im Hag, mich doch Nie - mand

1st and 2d BASSES.

Spinn - rad Wacht; drau - ssen rau - schend 's Was - ser sprang,  
ho - len mag! Zei - ten flieh'n - nein die - ses Jahr

*rit.* saust der Wind und 's Vög - lein sang. 3. "Spinn, spinn, spinn  
führt mich Kei - ner zum Al - tar!"

*With feeling.* *pp*

Toch - ter mein, mor - gen kommt der Frei - er Dein!"

Mägd - lein spann, die Thrä - ne rann, nie doch kam der Frei - ers - mann.

## THE YEOMAN'S WEDDING SONG.

Words by MARIA X. HAYES.

Music by PRINCE PONIATOWSKI.

*Allegretto giojoso.* 3/8

*ff*

Ding dong, ding  
Ding dong, ding

*p*

dong, ding dong, I love the song, For it is my wed - ding  
dong, ding dong, my steed hie on, For the church will soon be

# THE YEOMAN'S WEDDING SONG. — Continued.

69

morn - - - ing, And the bride so gay in fine ar -  
fill . . . ing, They must not wait, they must not

ray wait For For the day will be now a - dorn  
wait For were we late, they'd deem the groom un - wil

. . . . . ing.  
. . . . . ling.

*con brio.*

Tho' I've lit - tle wealth but sov - reign health, . . . . And the  
The sun is high in the morn - ing sky, . . . .

And am only a yeo-man free, . . . When heart joins hand there's  
lark o'er our heads doth sing . . . A bri - dal song as we

none in the land Can be rich er in joys than  
gal - lop a - long, Keep - ing time to the bells as they

**CHORUS. With spirit.**  
we. Ding-dong, ding - dong, we'll gal - lop a - long, All fears and doubt-ing  
ring.  
Ding - dong, ding - dong, etc.

scorn - ing, Ding - dong, we'll gal - lop a - long, All fears and doubt - ing

# THE YEOMAN'S WEDDING SONG.—Concluded.

71

*Poco accel.*

scorn - ing, Through the val - ley we'll haste, For we've no time to

ding dong,

*sf*

waste, As . . this . . is . . . my . . wed - ding . .

morn - - ing. ing.

*ff*

## THE SONG OF THE TRITON.

Words by F. C. BURNAND.

Arr. from MOLLOY.

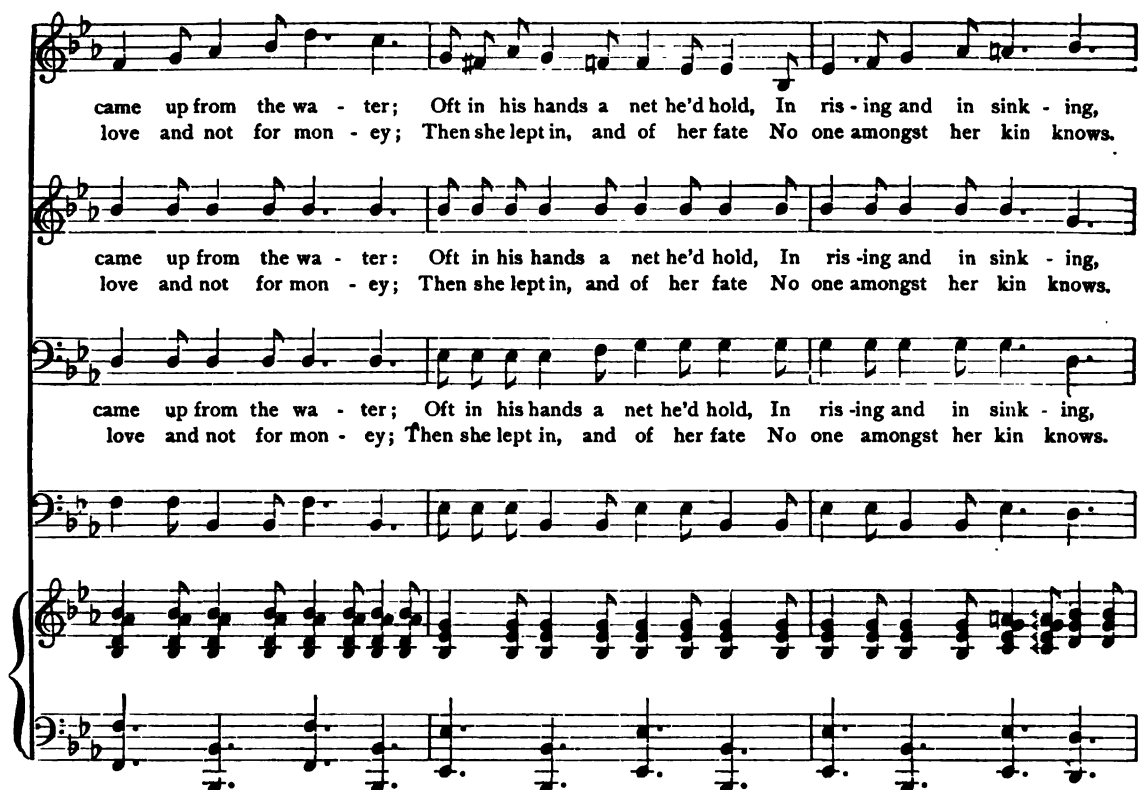
*Vivace.*

1. Once on a time, so I've been told, There liv'd a fish-er's daugh-ter, Who lov'd, they said, a Tri-ton bold, Who  
2. Come dwell with me, the Tri-ton said, And laugh'd a smile so sun-ny, Yes, I will come, the maid re-plied, For

1. Once on a time, so I've been told, There liv'd a fish-er's daugh-ter, Who lov'd, they said, a Tri-ton bold, Who  
2. Come dwell with me, the Tri-ton said, And laugh'd a smile so sun-ny, Yes, I will come, the maid re-plied, For

1. Once on a time, so I've been told, There liv'd a fish-er's daugh-ter, Who lov'd, they said, a Tri-ton bold, Who  
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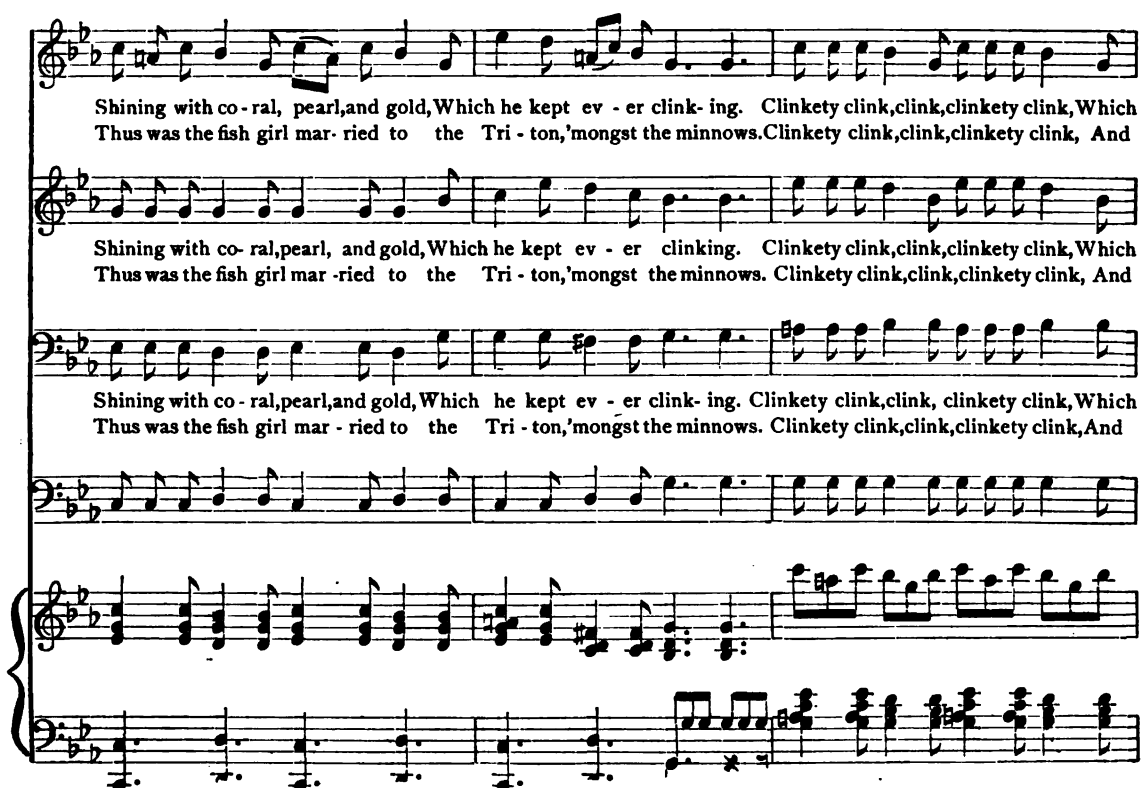
*ACCOMP.*



came up from the wa - ter; Oft in his hands a net he'd hold, In ris - ing and in sink - ing,  
love and not for mon - ey; Then she lept in, and of her fate No one amongst her kin knows.

came up from the wa - ter: Oft in his hands a net he'd hold, In ris - ing and in sink - ing,  
love and not for mon - ey; Then she lept in, and of her fate No one amongst her kin knows.

came up from the wa - ter; Oft in his hands a net he'd hold, In ris - ing and in sink - ing,  
love and not for mon - ey; Then she lept in, and of her fate No one amongst her kin knows.



Shining with co - ral, pearl, and gold, Which he kept ev - er clink - ing. Clinkety clink, clink, clinkety clink, Which  
Thus was the fish girl mar - ried to the Tri - ton, 'mongst the minnows. Clinkety clink, clink, clinkety clink, And

Shining with co - ral, pearl, and gold, Which he kept ev - er clinking. Clinkety clink, clink, clinkety clink, Which  
Thus was the fish girl mar - ried to the Tri - ton, 'mongst the minnows. Clinkety clink, clink, clinkety clink, And

Shining with co - ral, pearl, and gold, Which he kept ev - er clink - ing. Clinkety clink, clink, clinkety clink, Which  
Thus was the fish girl mar - ried to the Tri - ton, 'mongst the minnows. Clinkety clink, clink, clinkety clink, And



[illegible][illegible]

*p*



Once on a time, so I've been told, There liv'd a fish-er's daugh-ter, Who lov'd, they said, a Tri-ton bold, Who

*pp*



clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink,

*pp*



clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink,

*pp*




came up from the wa - ter! Clink-e - ty clink, the Tri - ton, Clink-e - ty clink, the Tri - ton, Clink,

clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, . . clink,

clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink,



## THE SONG OF THE TRITON. — Concluded.

*1st time.*

clink-e - ty,clink-e - ty,clink-e - ty,clink, clink, clink, clink.

clink-e - ty,clink-e - ty,clink-e - ty,clink, clink, clink, clink.

clink-e - ty,clink-e - ty,clink-e - ty,clink, clink, clink, clink.

clink, tra, la. . . . .

clink, tra, la. . . . .

clink, tra, la. . . . .

*D.C. d' al segno.*

The musical score is written for four voices and piano. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first system consists of four vocal staves, each with a vocal line and a corresponding syllable line. The syllables are 'clink-e - ty,clink-e - ty,clink-e - ty,clink, clink, clink, clink.' The piano accompaniment is shown in a grand staff (treble and bass clefs). The second system continues the vocal lines with the same syllables, but the piano part has a more complex melody. The third system shows the vocal lines with the syllables 'clink, tra, la. . . . .', indicating a change in the vocal melody. The piano part continues with a similar melody. The fourth system begins with the instruction 'D.C. d' al segno.' and shows the vocal lines with the syllables 'clink, tra, la. . . . .'. The piano part continues with a similar melody. The score concludes with a final piano accompaniment.

# BAVARIAN YODEL.

77

1. All hail to the friend - ship that binds us in one, Our hearts warm - er  
2. As green as the i - vy when chill - ing snows fall, Those hearts in the

grow as the hap - py years run; Let sor - row's cloud gath - er, we'll laugh as it  
win - ter of life shall re - call The fair hours of youth, and with hear - ti - est

lowers, Light-heart - ed and gay as this war - ble of ours. Ah! . .  
praise, Shall bless thee, dear Har - vard, their hap - pi - est days.

ta la ta la ta la ta la  
zum, zum, zum, zum,

ta la ta la ta la la. la.  
zum zum zum la zum la.

# MARCHING SONG.

WORDS BY W. A. LEAHY, '88.

MUSIC BY W. R. SPALDING, '87.

*Allegro maestoso.*

*f*

*f*

1 Hark! what tramping. Hark! what thunder. Lo! the le - gion march - ing on - ward, On be - fore us,

*cres.* *ff*

on be - fore us, On be - fore us, thou - - sands strong.

*cres.* *ff* *dim.*

*p*

*p*

They the sons gone forth to dan - ger, We the chil - dren troop - ing af - ter,-

*legato*

*f* *cres.* *ff*

Host to host in mu - tual cho - rus, Pour - ing forth a might - y song!

2 Wise art thou, they sing, our mother!  
Old art thou, and gray thy children!  
To the darksome gate that closes  
Life's brief dream thou some hast led.  
Old, sing we, but youthful ever!  
Youths, we bring thee youth's gay tribute, —  
Springtime garlands, red with roses,  
Fair to grace thy fairer head.

3 What reck we of age or sorrow,  
Merry day to merry morrow,  
Loving, laughing, marching, cheering  
Round our mother's triumph-car?

Three good cheers, each merry fellow!  
Three times three for his loved lady!  
Three times three times three for Harvard!  
'Rah! hurrah! hurrah! 'rah! hurrah!

4 Hark! what tramping. Hark! what thunder.  
Lo! the legion marching onward,  
On before us, on before us,  
On before us, thousands strong!  
They the sons gone forth to glory,  
We the children trooping after, —  
Host to host in mutual chorus,  
Pouring forth a mighty song.

ST. MARTIN'S.

AS SUNG AT COMMENCEMENT.

1 Let children hear the mighty deeds  
Which God performed of old,  
Which in our younger years we saw,  
And which our fathers told.

2 He bids us make his glories known,  
His works of power and grace;  
And we'll convey his wonders down  
Through every rising race.

3 Our lips shall tell them to our sons,  
And they again to theirs,  
That generations yet unborn  
May teach them to their heirs.

4 Thus shall they learn in God alone  
Their hope securely stands,  
That they may ne'er forget his works,  
But practise his commands.

## THE SONGS WE SANG.

Words by SAMUEL A. ELIOT, '84.

ARRANGED FOR MALE VOICES.

*Tempo di Mazurka.*

HUMMING.

SOLO.

1 Should old acquaint - ance  
2 The ech - o of those

HUMMING.

be for-got, And days that come no more? Should we for-get the songs we sang In  
dear old songs Will nev - er die a - way, But fond-ly lin - ger in our hearts, To

This is sung generally without piano accompaniment.

Copyright, 1886, by H. D. SLEEPER.

those bright days of yore? For auld lang syne we meet to-night; And }  
cheer each wear-y day. Wher-e'er we go, what-e'er we do, Ah, }

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff, with a closing brace at the end of the line.

nev-er, com - rades, nev-er! nev-er! Can we for-get the songs we sang In

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics continue below the vocal staff.

days now gone for - ev - er! — Can we for-get the songs we sang In

The third system concludes the musical score on this page. The vocal melody and piano accompaniment are shown. The lyrics continue below the vocal staff.



## THE SONGS WE SANG.—Concluded.

days now gone for - ev - er! — Can we for - get the songs we sang In

*ben marcato.*

This system contains the first line of the song. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal line. The piano part features a series of chords and single notes, with the instruction 'ben marcato.' written above it.

days now gone for - ev - er! — Can we for - get the songs we sang In

This system contains the second line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in bass clef. The lyrics are written below the vocal line.

days now gone for - ev - er!

ENDING.

This system contains the final line of the song. The vocal melody concludes in treble clef. The piano accompaniment concludes in bass clef. The lyrics are written below the vocal line. The word 'ENDING.' is written at the end of the piano part.

# MARY, MARY.

83

Arranged from FARMER'S NURSERY RHYMES.

*p*

Ride a cock-horse to Ban-bu-ry Cross, To see a fine la-dy get on a white horse,

*p*

Ride a cock-horse to Ban-bu-ry Cross, To see a fine la-dy get on a white horse.

*All the parts in unison.*

Rings on her fin-gers and bells on her toes, She shall have mu-sic wher-ev-er she goes.

*p*

Rings on her fin-gers and bells on her toes, She shall have mu-sic wher-ev-er she goes.

## MARY, MARY.—Continued.

Ma - ry, Ma - ry, quite con - tra - ry, How does your gar - den grow? . . .

*f* Ped. \* Ped. \* Ped. \*

This system features a vocal melody in treble and bass staves, and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The piano part includes dynamic markings of *f* and *Ped.* with asterisks indicating pedaling points.

Sil - ver bells and coc - kle shells, And pret - ty maids all of a row.

Ped. \* Ped. \* Ped. \*

This system continues the vocal melody and piano accompaniment. The piano part includes *Ped.* markings with asterisks.

Ma - ry, Ma - ry, quite con - tra - ry, How does your gar - den grow? . . .

*f* Ped. \* Ped. \* Ped. \*

This system repeats the first system's musical material. The piano part includes *f* and *Ped.* markings with asterisks.

Sil - ver bells and coc - kle shells, And pret - ty maids all of a row.

Ped. \* Ped. \* Ped. \*

1st time.

This system repeats the second system's musical material. The piano part includes *Ped.* markings with asterisks. A "1st time." bracket is placed above the final measure of the vocal line.

*2nd time Coda.*

Pret-ty maids all in a row,

Pret-ty maids all in a row,

*f Ped.* \*

Pret - ty maids all in a row, all . . . . in a

Pret - ty maids all in a row, all . . . . in a

*Ped.* \* *ff* *pp* *cres.*

row. . . . .

row. . . . .

*ff*

## IMOGENE DONAHUE.

*Allegro Marziale.*

Words and Music by WILLARD THOMPSON. ARRANGED.



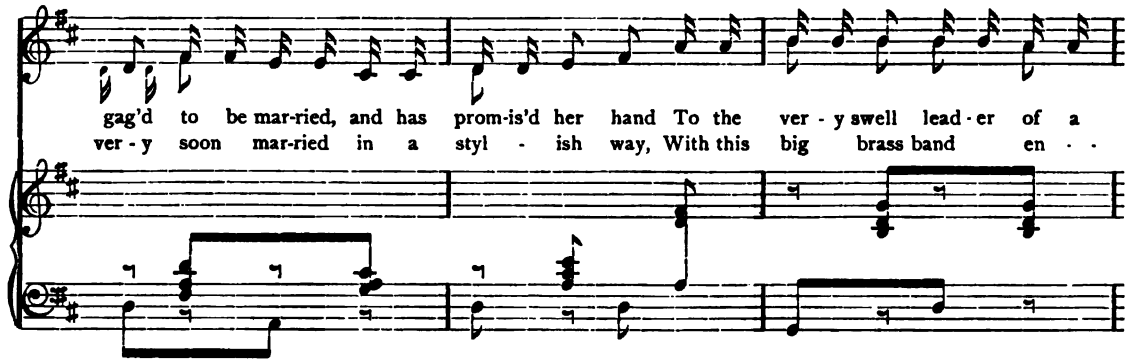
**SOLO.**

1. List - en while I sing to you A - bout a maid - en fond and true, Whose  
 2. Im - o - gene's fath - er near and far Was known as the driv - er of a bob - tail'd car ; And he

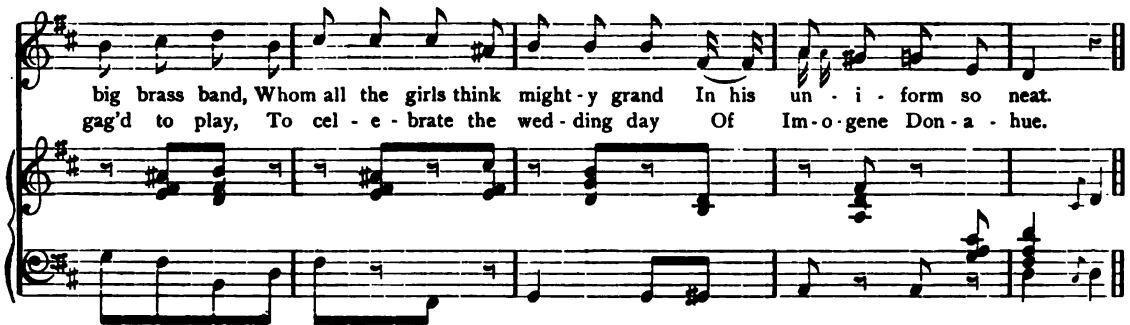
name is Im - o - gene Don - a - hue, And she lives on Sil - ver street. She's en -  
 look'd with pride on this mus - i - cal star, His son - in - law to be. They were

**CHORUS.**

Da, dá, da.



gag'd to be mar-ried, and has prom-is'd her hand To the ver - y swell lead - er of a  
ver - y soon mar-ried in a styl - ish way, With this big brass band en - .



big brass band, Whom all the girls think might - y grand In his un - i - form so neat.  
gag'd to play, To cel - e - brate the wed - ding day Of Im - o - gene Don - a - hue.

la la, ta la, la la, ta la,

**CHORUS.**

**TENORS.** When on pa - rade the band would play The lat - est mu - sic of the day, And  
la la, ta la, la la, ta la, And

**BASSES.** Zum, zum, zum, zum, zum, zum, zum, zum, And




Cu - pid's dart caus'd ma - ny a heart to flut - ter as they passed. The  
Tra la la,

la, la, ta la, la, la, ta la,

lead - er, glanc - ing left and right, To cap - ti - vate all girls in sight, And the

la, la, ta la, la, la, ta la,

Zum, zum, zum, zum, zum, zum, zum, zum,

big bass drum goes bom bom For the lead - er of the mil - i - ta - ry band.

*D. S.*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into three systems. The first system includes vocal lines with lyrics and a piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system features a piano solo section with a key signature change to one flat (Bb) and ends with a double bar line and the instruction 'D. S.' (Da Capo).

3. They'd scarce been married a month or two,  
When Imogene packed her trunk and flew  
Away with a man she hardly knew,  
Who was cross-eyed and knock-kneed.  
With his matrimonial knot untied,  
This leader pined away and died  
For the loss of his fickle-hearted bride,  
Sweet Imogene Donahue.

4. In regard to Imogene's subsequent fate,  
There's not very much worth while to relate:  
She sold stewed clams at five per plate,  
With a discount to the trade.  
The Band, deprived of its leader dear,  
Had very hard work to earn its beer  
Playing sacred tunes on the Coney Island pier,  
Summer Sunday afternoons.

# THERE'S ONLY ROOM FOR ONE.

89

*Spoken by one.*  
Why have the Faculty  
but one idea?  
*Shouted by all.* } BECAUSE! }

*AIR.*

There's on - ly room for one, There's on - ly room for one; At the

a - re - a gate, at half-past eight, Coming from the beach quite late, There's only room for one, There's

on - ly room for one; At the a - re - a gate, at half-past eight, There's only room for one.

The musical score is written for voice and piano. It features a melody line in the upper staff and a piano accompaniment in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano) and *f* (forte). The lyrics are written below the melody line, with some parts in parentheses indicating spoken or shouted sections. The score is divided into three systems, each with a vocal line and a piano accompaniment.

- 2 Why is there but one *real* University in America?
- 3 Why did n't Harvard get into the eel-grass?
- 4 Why has the New Haven girl but one foot in the grave?

Local hits should be introduced.

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## A HOME BY THE SEA.

ARRANGED FOR MALE VOICES.



AIR.

1 Oh! give me a home by the sea,..... Where wild waves are crest-ed with foam,..... Where  
 2 At morn when the sun from the east..... Comes man-tled in crim-son and gold,..... Whose  
 3 At eve when the moon in her pride..... Rides queen of the soft sum-mer night,..... And



shrill winds are car - ol - ling free,..... As o'er the blue wa - ters they  
 hues on the bil - lows are cast,..... Which spar - kles with splen-dor un -  
 gleams on the mur - mur - ing tide ..... With floods of her sil - ver - y



come;..... For I'd list to the o-cen's loud roar,.... And joy in its storm-i - est  
 told;..... Oh! then by the shore would I stray,.... And roam as the hal - cy - on  
 light;..... Oh! earth has no beau-ty so rare,.... No place that is dear-er to



glee,..... Nor ask in this wide world for more .... Than a home by the deep roll - ing  
 free,..... From en - vy and care far a - way, .... At my home by the deep roll - ing  
 me!..... Then give me, so free and so fair,..... A home by the deep roll - ing

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

*Yodel.*

sea. A home,..... a home,..... a home by the deep roll - ing  
 sea.  
 sea.

The second system begins with a yodel section, indicated by the text "Yodel." above the vocal staff. The vocal melody consists of a series of eighth notes. The piano accompaniment continues with a steady rhythm. The lyrics "sea. A home,..... a home,..... a home by the deep roll - ing" are written below the vocal staff, with "sea." appearing on a separate line below the first "sea.".

sea!..... A home,..... a home,..... a home by the deep roll - ing sea.....

The third system continues the musical score. The vocal melody features a yodel-like pattern. The piano accompaniment includes a trill (tr.) in the right hand. The lyrics "sea!..... A home,..... a home,..... a home by the deep roll - ing sea....." are written below the vocal staff.

## THE LEAD STRIKES ENGLISH GROUND.

JOSEPH M. EMERSON.

BARRY M. GILHOLY.

*Con energia.*

PIANO. *f*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. The tempo is marked 'Con energia' and the dynamics range from piano to forte.

*f*

1. The lead strikes Eng-lish ground, brave boys!  
2. Thro' many a mid-night gale, brave boys,  
3. Croud on the wa - t'ry bul-wark shrouds

*ff* *poco rit.* *f*

The vocal entry is on a single staff, with three verses of lyrics. The piano accompaniment is on two staves, featuring a strong, rhythmic accompaniment. The dynamics are marked 'ff' and 'poco rit.', followed by 'f'.

Rouse in the deep sea line; We will not think of per-ils past, Up-on the waste of  
We've prov'd our O - cean Queen, And shall we spare her canvas now, Where the sea is roll - ing  
Each well known cape and bay; We soon shall see their out-lines dim, Rise o'er the bound-ing

*cres.* *f*

The vocal entry is on a single staff, with lyrics. The piano accompaniment is on two staves, continuing the rhythmic accompaniment. The dynamics are marked 'cres.' and 'f'.

brine. The main-yard fills, a-way brave boys! Our channel course is free, With  
green? For many an anx - ious eye is turn'd A - long the spark - ling foam: Crowd  
spray; And now, be - side the eve - ning hearth We come to take our place: On

*p* *f*

The vocal entry is on a single staff, with lyrics. The piano accompaniment is on two staves, featuring a strong, rhythmic accompaniment. The dynamics are marked 'p' and 'f'.

*ritard.*

flow-ing sheets she skims the waves That fringe the summer sea, That fringe the sum - - mer  
on, crowd on! they wait for us, To breathe fond welcome home, To breathe fond wel - - come  
true hearts Time can write no change, Though weather stain the face, Though weath-er stain . . the

*ritard.*

The vocal entry is on a single staff, with lyrics. The piano accompaniment is on two staves, featuring a strong, rhythmic accompaniment. The dynamics are marked 'ritard.' and 'ritard.'.

# THE LEAD STRIKES ENGLISH GROUND.—Continued. 93

## CHORUS.

sea. home. face. ta la la la la, ta la, ta la, ta la,  
Crowd on, brave boys! and give her cloth, from roy - al  
zum, zum, zum, zum, zum,  
la la la, ta la, ta la, ta la

*piu. f*  
ta la, to rail, ta la la la, She feels the chan - nel breeze, brave  
truck She feels the chan - nel breeze, brave  
zum, ba; la la la, zum, zum, zum,  
la, and shall not want for sail.

*con forza.* *last time omit.*  
boys, and shall not want . . for sail.  
*rit.* la, and shall not want . . for sail.  
*ff*

last time.

sail.

rall.

ff

This musical score is for a piece titled "The Lead Strikes English Ground." It is a piano accompaniment. The score is written in G major (one sharp) and 2/4 time. It begins with a key signature change from F major to G major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as "rall." (ritardando) and "ff" (fortissimo). The piece concludes with a double bar line.

# SKATING SONG.

H. H. FURNESS, JR., '88.

B. CARPENTER, '88.

1 Fresh the breeze, the morn-ing bright! Come, join the merri - ly laugh-ing throng; The  
2 The life that's in the freshening breeze Gives to our cheeks a brighter glow; And

sun - beams dance on th' glistening ice, The while our voi - ces blend in song.  
hearts are warm with keen de - light, Though all a - round is wrapped in snow.

This musical score is for a song titled "Skating Song." It is a piano accompaniment. The score is written in G major (one sharp) and 6/8 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The music is divided into two systems. The first system contains the first two lines of the song. The second system contains the third and fourth lines of the song. The piece concludes with a double bar line.

# SKATING SONG. — Concluded.

95

## CHORUS IN UNISON.

Swift - - ly glid - - ing, dart - ing to and fro,

Like to the fleet - ing wind, o - ver the ice we go.

## YODL.

## VOICES.

## ONCE UPONNE A TYME.

Words by J. LEWTON BRAIN.

Music by W. W. PEARSON. Arranged.

*Fanfare of Hunting-Horns.*

*cres. f dim.*

Ta-ran-ta - ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra!

*cres. f dim.*

Ta-ran-ta - ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra!

*Allegretto.*

*f*

*mp*

1 Once up-onne a tyme three dought-ie men,  
2 They wan - der'd farre in ye hot coun - trie,

*f mp*

Ta-ran-ta-ra!  
Ta-ran-ta-ra! And  
Ta-ran-ta-ra! To

Ta-ran-ta-ra!

A hun-tyng they would goe;  
And mette a queere olde wighte;

*mp f*

onne hadde a sworde, and onne hadde a shielde,  
hym they tolde theyre hyghe re - solve,

Ta-ran-ta-ra,  
Ta-ran-ta-ra,  
Ta-ran-ta-ra,

And onne hadde a twang-ynghe bow. And  
And how they meant to fight. "A

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,

they didde swere a sol - emne oathe To slaye what-e'er they mette, Bee itte  
beast there bee in a cas - tell stronge, Which is bothe neare and nygh; O



## ONCE UPONNE A TYME.— Continued.

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-

ty - grè, parde, or bold ly - onne, Bee itte dra - gonne or par - ro -  
come there - to and slay! — there was A twyn - kelle in hys

- ra, ta-ran-ta-ra! One hadde a sworde, ta-ran-ta-ra! one hadde a shielde, ta-ran-ta-ra! And

- ra, ta-ran-ta-ra! One hadde a sworde, one hadde a shielde, And

- ra, ta-ran-ta-ra! One hadde a sworde, ta-ran-ta-ra! one hadde a shielde, ta-ran-ta-ra! And

quette. } One hadde a sworde, one hadde a shielde, And  
eye. }

The musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the last two are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.' The score includes dynamic markings such as 'cres.' (crescendo) and 'dim.' (diminuendo), and articulation marks like 'acc.' (accent) and 'f' (forte).

- 3 Grymme and olde was that stronge castell,  
And darke the colde stone staire;  
Yet fill'd with plucke they alle three stryve  
To garde the dang'rousse *reare*.  
On hands and knees they slowlie creepe;  
He opes a lowe oake doore.  
Dysmayde, they liste a dismal squeeke  
From a ratte-trappe on the floore.  
One hadde a sworde, one hadde a shielde,  
And one hadde a twangynge bow.
- 4 Fierce and greate, the salvage ratte  
Didde make a lepe atte they;  
With one accorde they pale and shrieke,  
And straightway flee awaye,  
And one, two, three, downe the harde stone staire  
They howlynge, tumblynge goe,—  
The one wyth hys sworde, the one with hys shielde,  
And the thyrd wyth hys twangynge bow.  
One hadde a sworde, one hadde a shielde,  
And one hadde a twangynge bow.

- 5 They pickede them uppe: the one had gotte  
A bruisedde, bleedinge nose;  
And one hadde blackedde his left optickke,  
The thyrd hadde torne hys clothes.  
And saddlie home they slowlie toildde,  
And found a lyonne's skynne.  
"The saynts be prays'dde," saydde they; "we may  
Wyth thys renowne yette wynde."  
One hadde a sworde, one had a shielde,  
And one hadde a twangynge bow.
- 6 And to thys day theyre towns-folke say  
They were three heroes bolde,—  
From which 't is cleare they didde notte heare  
The storie we have tolde.  
And he of the sworde is made a lorde,  
And he of the shielde a knighte;  
And eke he now of the twangynge bow  
Is deck'dde with medalles brighte.  
One had a sworde, one had a shielde,  
And one hadde a twangynge bow.

## THE MAN IN THE MOON'S BALL.

H. H. FURNESS, JR., '88.

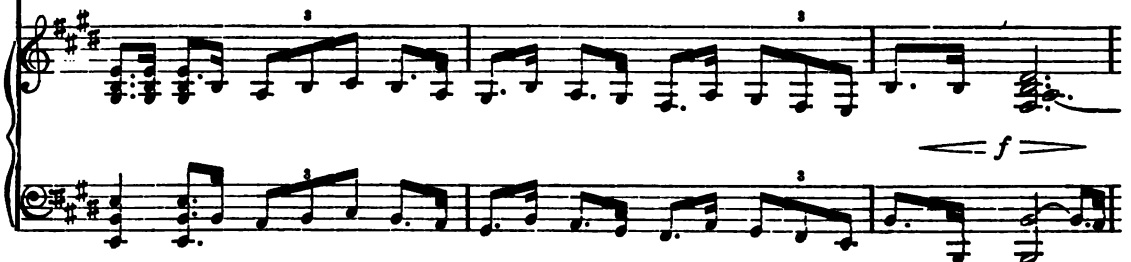
B. CARPENTER, '88.

*Allegretto animato.**First Tenor.*

1. The mon-key, the frog, the gay ba - boon, All went to call on the man in the moon; ....
2. He would not hear of their going a-way, And gave them a ball on the ver - y next day; .....
3. The frog, they say, got awful - ly full, And wanted to fight with the zo - di - ac bull; .....

*Second Tenor.**First Bass.*

1. The mon-key, the frog, the gay ba - boon, All went to call on the man in the moon; ....
2. He would not hear of their going a-way, And gave them a ball on the ver - y next day; .....
3. The frog, they say, got awful - ly full, And wanted to fight with the zo - di - ac bull; .....

*Second Bass.*

# THE MAN IN THE MOON'S BALL.—Continued. 101

The man in the moon asked them in to dine, And  
He in - vit - ed the crick and the frisk - y bat, The  
The mon - o - pole smashed in the mon - key's hat, The

*ad libitum.*

yes, the man in the moon,  
yes, the ver - y next day,  
yes, the zo - di ac bull,

*colla voce.*

fed them on gum shoes chop - ped fine, And fin - ished it off . . . . . with  
green mon - o - pole with a brick in his hat, Be - sides his jags . . . . . great  
kan - ga - roo chewed the tail of the cat, The man in the moon . . . . . got

yes, fin - ished it off,  
his roy - al jags,  
the man in the moon,

glue and twine : . . . . . Just think . . . of the  
 Dan - iel Pratt : . . . . . Just think . . . of the  
 knocked down flat : . . . . . Which broke . . . up the

glue and twine, with glue and twine : Just think . . . of the  
 Dan - iel Pratt, great Dan - iel Pratt : Just think . . . of the  
 knocked down flat, got knocked down flat : Which broke . . . up the

1. & 2. Just think  
 3. Which broke

com - bi - na - tion!

com - bi - na - tion!

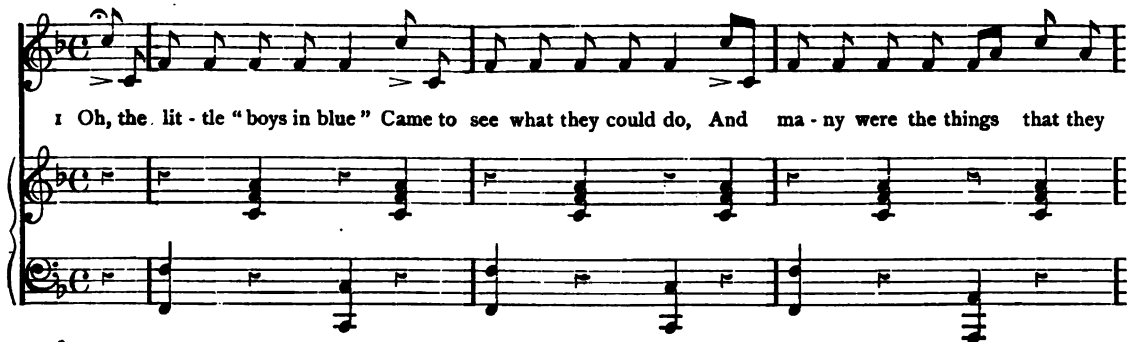
*Last verse.*

*ff Fine.*

# THE LITTLE BOYS IN BLUE.

103

SOLO.

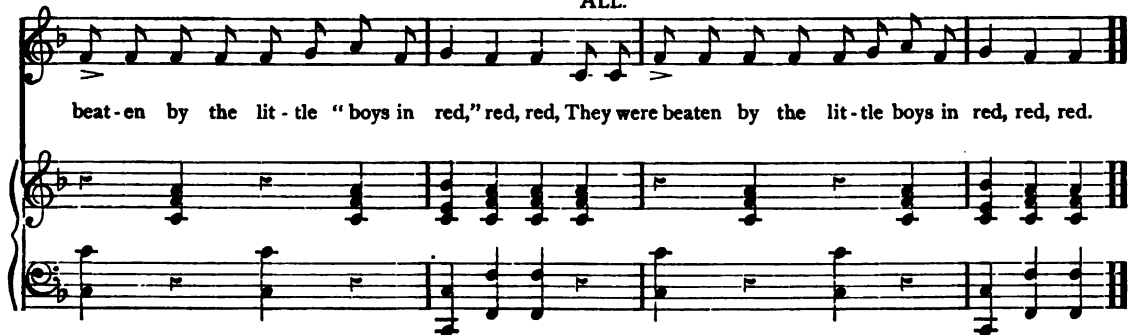


1 Oh, the lit - tle "boys in blue" Came to see what they could do, And ma - ny were the things that they



said, said, said; But it was n't an - y use, Eel-grass is n't an ex-cuse, They were

ALL.



beat-en by the lit - tle "boys in red," red, red, They were beaten by the lit - tle boys in red, red, red.

2 Oh, the little "boys in blue"  
Came to see what they could do,  
And many were the things that they said, said, said;  
But they did n't yank the bun,  
For the score was "five to one,"—  
They were beaten, etc.

3 Oh, the little "boys in blue"  
Came to see what they could do,  
And many were the things that they said, said, said;  
It was hard to give it up,  
But they could n't get "the cup,"—  
They were beaten, etc.

4 Oh, the little "boys in blue"  
Came to see what they could do,  
And many were the things that they said, said, said;  
But when Easton took in "slack"  
You could hear their poor knees crack,—  
They were beaten, etc.

## CARMEN LIBERORUM ROMANORUM.

CHANT BY B. CARPENTER, '88.

CHORUS IN UNISON. *1st time, Andante religioso. 2d time, Allegro.*

E - ne me - ne mi - ne mo, Car - pe ni - grum di - gi - to;

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time. The lyrics "E - ne me - ne mi - ne mo, Car - pe ni - grum di - gi - to;" are written below the notes. The middle staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords. The bottom staff is a single melodic line in G major, mirroring the top staff.

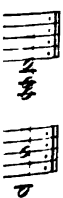
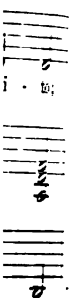
Si ex - clam - at sol - vi - to, E - ne me - ne mi - ne mo.

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system, with lyrics "Si ex - clam - at sol - vi - to, E - ne me - ne mi - ne mo." The middle staff continues the piano accompaniment, featuring a large, sustained chord under the word "sol". The bottom staff continues the single melodic line.

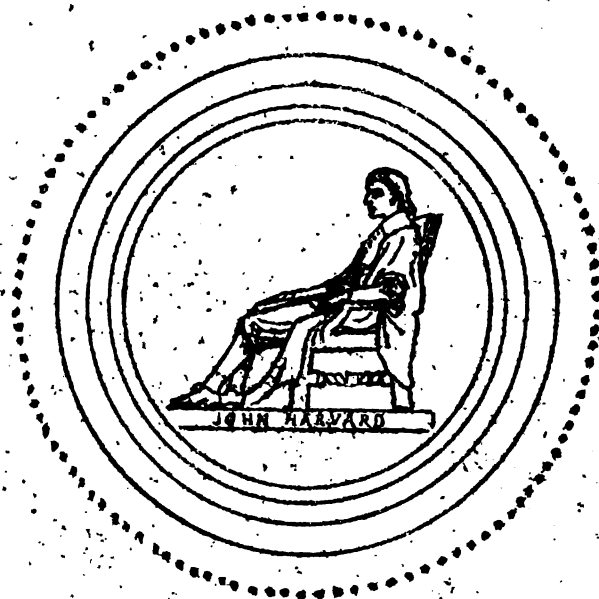
A - - - - - MEN.

The final section of the score is a short musical phrase for "Amen". It consists of two staves (treble and bass clef) with a few notes and rests. The lyrics "A - - - - - MEN." are written below the notes.

ENTER, 3











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